OFFICIAL COLLECTORS EDITION

K49472 ISBN 0-931550-63-7 $2.95 U.K. £1.25

STAR WARS THE EMPIRE STRIKES BACK

TM & © LUCASFILM LTD. (LFL) 1982

STAR WARS™ THE EMPIRE STRIKES BACK

Under exclusive license from
Shorebrook S.A. Rue de l'Hopital 15
1701 Fribourg, Switzerland

Published in U.S.A. by Paradise Press, Inc
904 Ethan Allen Highway, Ridgefield, Connecticut, 06877

Packaged by H. Bunch Associates Ltd
14 Rathbone Place, London W1P 1DE, England

Copyright © Lucasfilm Ltd (LFL) 1980

First published 1980 Printed in U.S.A.

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

Starring
MARK HAMILL · HARRISON FORD · CARRIE FISHER
BILLY DEE WILLIAMS ANTHONY DANIELS

Co-starring DAVID PROWSE · KENNY BAKER · PETER MAYHEW · FRANK OZ

Directed by IRVIN KERSHNER Produced by GARY KURTZ Executive Producer GEORGE LUCAS

Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN

Story by GEORGE LUCAS Music by JOHN WILLIAMS

DOLBY STEREO

ORIGINAL SOUNDTRACK ON RSO RECORDS

Filmed in Panavision® – Color by Rank Film Laboratories – Prints by Deluxe®

A Lucasfilm Ltd Production – A Twentieth Century Fox Release

TM & © LUCASFILM LTD. (LFL) 1980

STAR WARS
THE EMPIRE STRIKES BACK

CONTENTS

STAR WARS—THE EMPIRE STRIKES BACK

6	Main Character Profiles
12	Plot Synopsis—Part I: HOTH
22	Plot Synopsis—Part 2: DAGOBAH AND THE ASTEROIDS
30	Plot Synopsis—Part 3: CLOUD CITY
40	The Script
41	The Visualizers: Ralph McQuarrie, Joe Johnston
44	On Location: Finse
48	On The Set: Journey to the Bog Planet, The Millennium Falcon, John Barry
52	Industrial Light and Magic: A Tour around a Technological Wonderland
58	Gary Kurtz: Producer
59	Irvin Kershner: Director
61	George Lucas: Concept

To Alexi and Star Wars fans throughout the galaxy.

by John May

Plot synopsis text—**Alan Arnold**
Editing & Production—**Michael Marten**
Design—**George Snow**
Art Assistant—**Phoebe Creswell-Evans**
Special Thanks to—**Diana Attias, Barry Everett, Miki Herman, Valerie Hoffman, Wendy Kasabian, Ina Toomey, Kathy Wippert & Felix Dennis.**

John May and Michael Marten are members of Clanose Publishers Ltd., 2 Blenheim Crescent, London W11 1NN, a group of freelance writers and book producers.

MAIN CHARACTER PROFILES

DARTH VADER

DAVID PROWSE

EVER SINCE THE GLORIOUS DAYS OF THE OLD REPUBLIC, WHEN DARTH VADER TURNED TOWARD THE DARK SIDE OF THE FORCE, HE HAS BECOME A SYMBOL OF THE OPPRESSION OF THE EMPIRE. GIGANTIC IN STATURE, ROBED IN BLACK METAL AND ABLE TO COMMAND EXTRASENSORY POWERS BEYOND HUMAN UNDERSTANDING, VADER LEADS THE EMPIRE'S FORCES IN THEIR STRUGGLE FOR GALACTIC SUPREMACY. ONCE A JEDI KNIGHT AND BEN KENOBI'S APPRENTICE, NOW WHAT REMAINS OF HIS HUMAN BODY IS ENCASED IN A METAL SUIT AND HIS SHATTERED FEATURES REMAIN FOREVER HIDDEN BEHIND A SINISTER METAL BREATH SCREEN. IN *THE EMPIRE STRIKES BACK* VADER, STILL ALIVE AFTER HIS NARROW ESCAPE AT THE BATTLE OF THE DEATH STAR, IS BACK IN COMMAND OF A FLEET OF STAR DESTROYERS. HIS MISSION: TO FIND AND ERADICATE THE REBEL FORCES AND, IN PARTICULAR, LUKE SKYWALKER, WHO DARTH RECOGNIZES AS A GROWING THREAT TO HIS PLANS FOR GALACTIC DOMINATION.

PRINCESS LEIA

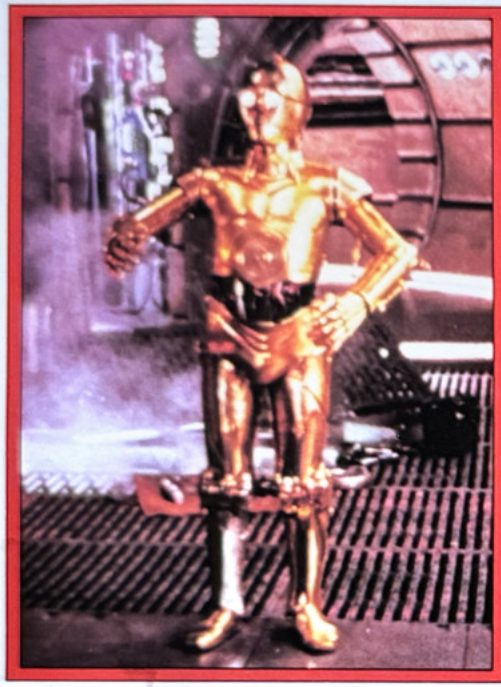
CARRIE FISHER

THE LOVELY PRINCESS LEIA, TUTORED FROM AN EARLY AGE IN PROTOCOL BUT USED TO ADVENTURE, IS MORE THAN A MATCH FOR MOST MEN (OR ALIENS) SHE MEETS. HER ICY CONTROL IS NECESSARY ON MANY OCCASIONS WHEN THE REBEL FORCES COME UNDER ATTACK FROM THE EMPIRE. ONCE AGAIN IN *THE EMPIRE STRIKES BACK* SHE PROVES SHE'S GOT STAMINA, DETERMINATION AND CAN HANDLE A BLASTER AS WELL AS ANY SPACE RANGER. YET SHE IS ALSO A YOUNG WOMAN ATTRACTED TO LUKE, THE IDEALISTIC YOUNG FIGHTER FOR THE FORCE, AND HAN, A ROMANTIC SCOUNDREL WITH A BIG HEART AND A WEAKNESS FOR MONEY. BUT THERE CAN BE ONLY BRIEF MOMENTS OF PEACE AT A TIME WHEN VADER'S FORCES ARE SO CLOSE. FOR THE PRINCESS, DUTY ALWAYS COMES FIRST.

LUKE SKYWALKER

MARK HAMILL

ONCE A FARM BOY ON THE DESERT PLANET TATOOINE, WITH DREAMS OF BEING A SPACE CADET, NOW A COMMANDER OF THE REBEL FORCES, LUKE'S LIFE HAS BEEN IRREVERSIBLY ALTERED BY STRANGE AND POWERFUL EVENTS IN THE GALAXY. NOW HIS LIFE IS DOMINATED BY THREE STRONG AND OFTEN CONFLICTING PASSIONS: HIS FIGHT FOR THE REBEL CAUSE, HIS STRUGGLE TO BECOME A JEDI MASTER AND LEARN TO CONTROL THE FORCE, AND HIS DEVOTION TO PRINCESS LEIA. LUKE HAS LEARNED SOME HARSH LESSONS ALREADY BUT, AS ANOTHER CHAPTER OF THE ADVENTURE UNFOLDS, HE FACES UP TO NEW CHALLENGES WHICH TEST HIS STRENGTH TO THE LIMIT.



SEE-THREEPIO

ANTHONY DANIELS

C-3PO: HUMAN-SHAPED MECHANICAL OF BURNISHED GOLD, FIVE FOOT EIGHT TALL. EQUIPPED WITH PHOTORECEPTOR EYES, OMNI-DIRECTIONAL AUDITORY SENSORS, VOCABULATOR IN MOUTH POSITION AND OLFACTORY SENSOR IN UPPER CHEST. MOVES WITH UNGAINLY, HUMAN-TYPE STRIDE, AND FREQUENTLY NEEDS LUBRICATION BATHS BECAUSE OF HIS AWKWARD CONSTRUCTION. A SPECIALIST IN HUMAN-DROID RELATIONSHIPS, THREEPIO IS EQUIPPED WITH A KNOWLEDGE OF ALL ELECTRONIC LANGUAGES AND MORE THAN A THOUSAND HUMAN AND ALIEN SPEECH FORMS. HAVING SURVIVED PREVIOUS ADVENTURES RELATIVELY INTACT, THREEPIO'S CURIOSITY FINALLY LEADS HIM INTO DEADLY DANGER, WITH ONLY CHEWBACCA LEFT TO PICK UP THE PIECES.

ARTOO-DETOO

KENNY BAKER

R2-D2: A SOPHISTICATED COMPUTER REPAIR AND INFORMATION RETRIEVAL ROBOT. JUST ONE METER HIGH, WITH THREE THICK LEGS TO PROPEL HIS SQUAT CYLINDRICAL BODY, HIS LOOKS BELIE HIS CAPABILITIES. ARTOO'S FACE IS COMPOSED OF A MASS OF COMPUTER LIGHTS WHICH SURROUND A SINGLE RADAR EYE AND THEREFORE IS INCAPABLE OF EXPRESSION. ARTOO'S LIVELY INTELLIGENCE IS REVEALED THROUGH HIS CONSTANT CHATTER OF ELECTRONIC BEEPS AND CHIRPS. ARTOO CARRIED THE PRINCESS' VITAL MESSAGE ACROSS THE GALAXY AND SAVED THE REBEL FORCES. IN *THE EMPIRE STRIKES BACK* HE IS NEVER FAR FROM LUKE'S SIDE, WHICH LEADS TO SOME NARROW SQUEAKS AS HE ALMOST ENDS UP AS A MONSTER'S LUNCH.

HAN SOLO

HARRISON FORD

IN HIS TIME HAN SOLO HAS TRAVELED FROM ONE END OF THE GALAXY TO THE OTHER, CARRYING ILLICIT CARGOES. IN THE PROCESS HE'S EARNED HIMSELF THE REPUTATION OF BEING ONE OF THE BEST SPACE SMUGGLERS. UNDER HIS EXPERT CONTROL HIS CUSTOMIZED SHIP, THE *MILLENNIUM FALCON*, CAN OUTRUN AND OUTWIT EVEN THE MOST DETERMINED OPPOSITION. HAN'S PAST EXPERIENCE MAKES HIM A VALUABLE ALLY IN THE REBELS' STRUGGLE. HAVING SAVED LUKE'S SKIN IN THE PAST, HAN IS NOW BACK IN ACTION, SPEEDING FROM ONE CLOSE SHAVE TO THE NEXT IN *THE EMPIRE STRIKES BACK* AIDING THE REBEL FORCES. THIS TIME IT SEEMS HIS LUCK MAY HAVE RUN OUT.

CHEWBACCA

PETER MAYHEW

CHEWBACCA: EIGHT FEET TALL AND TWO HUNDRED YEARS OLD, THIS WOOKIEE LOOKS LIKE A CROSS BETWEEN A LARGE BEAR, A DOG AND A MONKEY. ONCE AGAIN IN *THE EMPIRE STRIKES BACK* CHEWIE PROVES TO BE VALUABLE WHEN THE GOING GETS ROUGH. HIS KEEN INTELLIGENCE ENABLES HIM TO HANDLE ANY KIND OF SOPHISTICATED MACHINERY, WHILE HIS GENERAL GOOD HUMOR AND PROTECTIVE INSTINCTS SAVE OUR FRIENDS ON MORE THAN ONE OCCASION. EXACTLY HOW HIS UNLIKELY PARTNERSHIP WITH HAN SOLO AROSE IS UNCERTAIN, YET AS CO-PILOTS OF THE *FALCON* THEY WORK AS A VITAL TEAM. HAN OBVIOUSLY UNDERSTANDS CHEWIE'S STRANGE LANGUAGE OF GRUNTS AND BARKS. HIS STRENGTH IS PRODIGIOUS AND HIS PAN-SIZED HANDS CAN CRUSH A BLASTER OR FLATTEN A STORMTROOPER WITH A SINGLE BLOW.

STAR WARS: THE EMPIRE STRIKES BACK

PLOT SYNOPSIS - Part 1

HOTH

UNDER CONSTANT ATTACK from the might of the Galactic Empire, over which Darth Vader casts a tyrant's shadow, the Rebel Alliance is hard pressed. With what remain of her forces Princess Leia has taken refuge on the forbidding ice-bound planet of Hoth. Their base is a huge ice-cavern from which Luke Skywalker and Han Solo range the surrounding snowscapes looking for clues to the enigma of its sinister alien wastes. In space, Vader's mighty squadrons are positioning for attack.

The Plain of Hoth is an inhospitable twilight world of blue-white ice-scapes, bitter winds and night storms. Luke travels this bleak terrain astride a Tauntaun, one of the large gray animals the warriors have tamed to be ridden like horses. Plumes of snow rise from the animal's speeding paws as he gallops up a slope and reins it to a halt. He has seen a bright object fall on the horizon, causing an explosion, and he peels off his protective goggles to observe it more clearly through electrobinoculars.

Just another meteorite, he concludes, and by comlink makes a routine report to Han who is reconnoitering another part of the plain. He tells Han that he hasn't picked up a single life-reading; Han agrees that there's no hint of life on the plain. The Tauntaun's eyes twitch nervously, the wind whips at Luke's fur collar. Luke adds that before returning he'll inspect the spot where the meteor fell.

The Tauntaun continues to show unusual nervousness and Luke tries to calm it. A huge shadow falls over them. Luke is flattened and the terrified animal is slaughtered. A monstrous snow creature grabs Luke and drags him away.

Something sinister is happening at the meteorite crater too. With a weird mechanical sound a curious looking probe robot emerges, sensors extended, and floats ominously over the plain.

Han has returned to base. The ice-cavern is a scene of great activity as troopers ready it for possible attack. Chewbacca, Han's wookiee co-pilot, is repairing the *Millennium Falcon*'s central lifters. Mechanics, R2 units and other droids are at work all around. Han greets Chewie and then reports to General Rieekan, the Rebel commander.

Rieekan is worried by the amount of meteorite activity in the area; it is obscuring his radar readings. This could make detection of hostile craft very difficult. But Han thinks Rieekan is worrying unduly. The Empire won't look for the Rebels on Hoth, not on so primitive a planet. He believes Rieekan's force is safe. Which is why he has decided the moment has come for him to leave them, to attend to urgent business of his own. There is a price on his head, he explains, and unless he pays it off he is as good as dead. Though reluctant to lose so good a fighter, Rieekan sympathizes. Being a man marked by bounty hunters is not easy to live with.

Han's decision, however, has angered the princess. That he genuinely regrets leaving doesn't seem to occur to her. All she thinks about is her precious Rebellion, he tells her, and she's afraid to admit that she's in love with him. Leia counters by telling him he's crude, rude and deluded—and that she'd sooner kiss a Wookiee!

TAUNTAUN

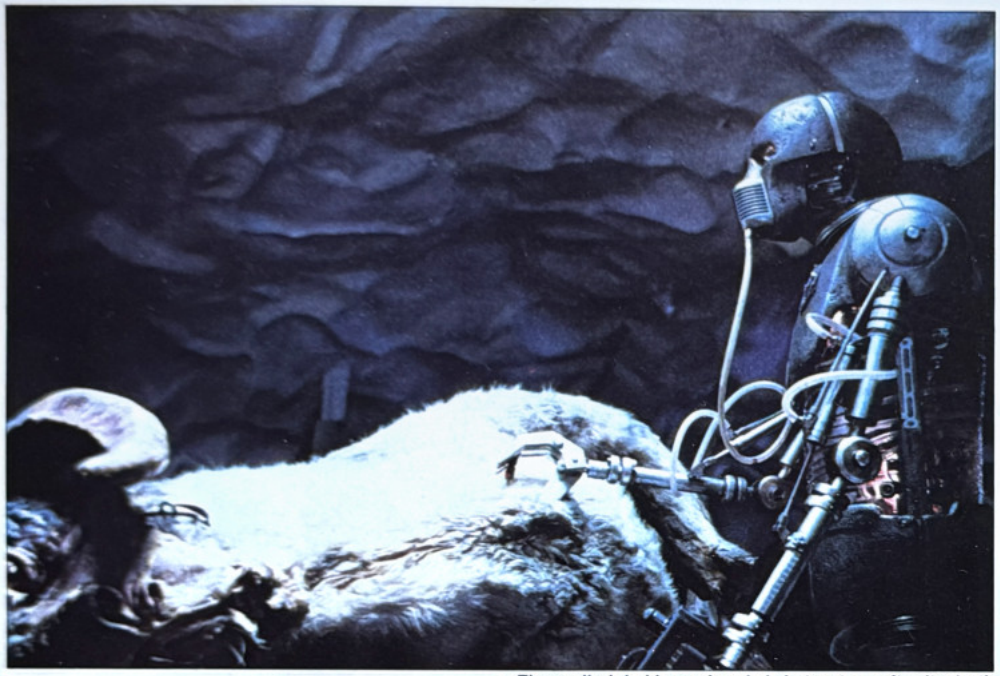
LARGE, GRAY, TWO-LEGGED SNOW MAMMALS, TAMED BY THE REBEL FORCES AND RIDDEN LIKE HORSES. NATIVES OF THE ICE PLANET, TAUNTAUNS ARE PERFECTLY ADAPTED TO THE FROZEN WASTES.

See-Threepio and Artoo-Detoo patrol the frozen passageways of the Rebel command center on Hoth.

Unknown to these two, young Luke is in desperate straits. Bound, and hanging upside down, he has been strung up on stalactites against a wall of ice by the snow creature that has blooded and battered him. Now the monster seems intent on the kill.

Nevertheless, something is coming to Luke's aid. His laser sword lies three feet from his reach and he hears the voice of old Ben Kenobi urging him to use the Force and *will* the sword into his hand. As the monster's feet crunch closer Luke focuses his mind on the sword, his hand strains towards the weapon, his eyes squeezed in concentration. The Force flows and suddenly he finds the

Commander Han Solo ready for action.



The medical droid examines Luke's tauntaun after its death at the hands of the Wampa.

PROBE ROBOT

THE EMPIRE HAS THOUSANDS OF THESE PROBE DROIDS CIRCLING THE GALAXY. THE PROBOT THAT DESCENDS ON HOTH HAS A SINISTER AIR TO IT, AND IT FLOATS OVER THE SNOW PLAIN AT HIGH SPEED, EMITTING A WEIRD MECHANICAL SOUND. CREATING A GLOWING FORCE FIELD, THE PROBOT HAS SEVERAL EXTENDED SENSORS THAT "SNIFF" THE ATMOSPHERE, AND IT IS ARMED WITH A DEADLY ARRAY OF LASER BOLTS. BEFORE ITS DESTRUCTION, THE PROBE ROBOT SENDS OUT A PIERCING SIGNAL THAT ALERTS THE EMPIRE TO THE REBELS' PRESENCE. ITS WORK DONE, IT SELF-DESTRUCTS, LEAVING BEHIND A HEAP OF TWISTED MACHINERY.

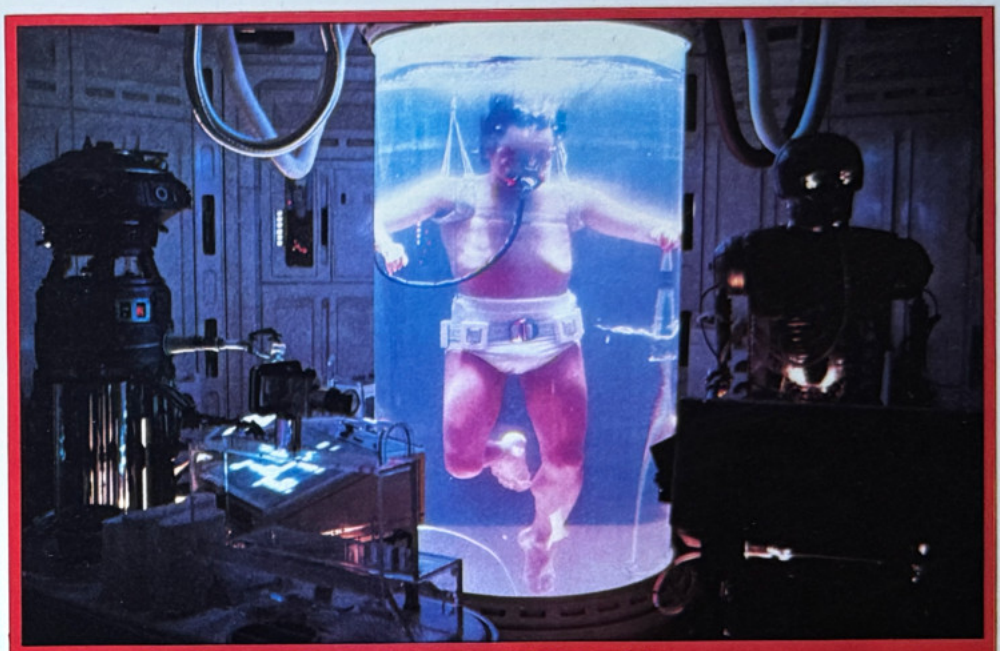
sword in his hand, cuts his bindings and staggers from the icy gorge to relative safety.

At Rebel HQ another of these monsters is alarmingly close to R2-D2 and C-3PO as the two talkative droids move along an ice corridor, but they are blissfully unaware of it. They are arguing testily over something Artoo has done. When they reach Han and Chewbacca, who are still working on the *Falcon*, Threepio announces that the princess is asking for Luke. Outside it is getting dark, the temperature is dropping and soon the night storms will begin. Han glances apprehensively at the entrance to the cavern. "Tell your precious princess," he snaps at Threepio, "that unless he shows up soon Luke is dead." Nevertheless, he decides to go in search of him.

Unsettling too is the discovery that something has been savaging the Tauntauns. Several lie dead in the corral. Han mounts one of the surviving animals and rides out into the vastness . . .

Luke is in extreme danger. As he struggles across the wind-lashed snow he collapses every few feet from sheer exhaustion. The young warrior from Tatooine is ready to give up when Ben appears before him, commanding him to survive. "You are the only hope," says his mentor. "You must go to the Dagobah system. There you will learn from the one who taught me: Yoda, the Jedi master." But Luke has drifted into unconsciousness.

When Han finds him he is near death. It is so



MEDICAL DROID / TOO-ONEBEE

MEDICAL CARE IN THE EMPIRE UNIVERSE IS OFTEN HANDLED BY MACHINES, EACH OF WHICH IS CAREFULLY PROGRAMMED FOR EXPERT TASKS. THE MEDICAL DROID IS A STANDARD MODEL, DESIGNED TO CARRY OUT BASIC FIRST AID AND DIAGNOSTIC FUNCTIONS, WHILE THE SURGEON TOO-ONEBEE'S TASKS ARE MORE SPECIALIZED AND INVOLVE A GREATER DEGREE OF PRECISION WORK. LUKE IS ATTENDED BY BOTH OF THEM AS HE STRUGGLES FOR LIFE.

cold that even the Tauntaun cannot survive. Using Luke's sword Han slits the dead animal from head to tail, removes the innards and lifts Luke's limp body into the steaming carcass. Then he builds a shelter. Soon a veil of ice obscures his apparently hopeless vigil.

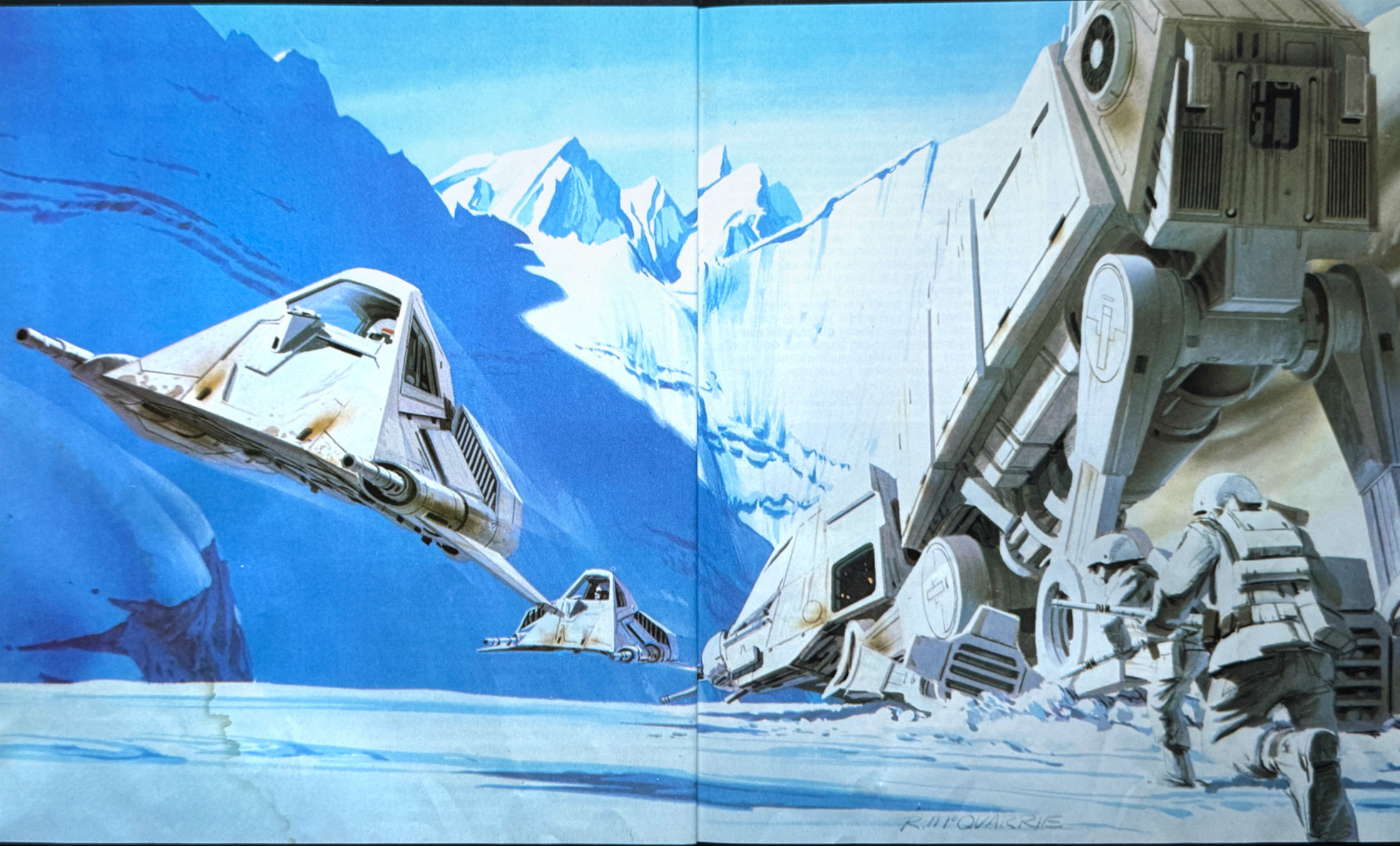
At base, Threepio cannot pick up any signals from the two heroes and Rieekan regretfully tells the princess that a search cannot be attempted that night. The shield doors must be closed. Artoo provides the less than welcome information that the lost men's chance of survival is precisely 727 to one, at which Chewie howls mournfully, but the droid's clinical pessimism is proved wrong. In the morning ice-speeders go out, radio contact is made and a rescue achieved.

But Luke's condition is critical. Robot surgeons fight for his life. While semi-comatosed he mutters of unknown terrors, of snow creatures and of Yoda. Han realizes that something terrible must have attacked Luke in the wilderness, and that if the planet supports a hostile form of life it could be anywhere, even within the ice-cavern. Artoo is the first to confirm this theory — he encounters a monster inside the encampment, bolts in terror, the monster in pursuit. It is slain by soldiers with laser bazookas.

Rieekan is worried too — his base sensors are picking up strange signals. They're not accountable to snow creatures. Han leads a mission to explore and they come upon the probe robot. They hit it with a laser bolt and it destructs, but not before it has transmitted further signals.

These signals are what Darth Vader has been waiting for. In space his six huge Star Destroyers, the largest of all his own flagship, are surrounded by a convoy of smaller craft, while Imperial TIE fighters dart around them like flies. In the main control deck of the flagship Captain Piett turns to Admiral Ozzel and the younger, tougher General Veers to report the signals from Hoth. At first, it would seem unlikely that these signals relate to the position of the Rebel force since millions of Imperial robots are searching the galaxy. Primitive Hoth could hardly support an army. However, computer read-outs support the fragmentary clue and Vader needs no further convincing. "That's the one," he says. "I know. And I know young Skywalker is with them."

On Hoth, Luke is recovering, Leia at his bedside brushing the hair from his eyes and running her fingers along a scar on his face, tender


R. McQUARRIE

IMPERIAL ALL TERRAIN ARMORED TRANSPORT

GIANT METALLIC ROBOT MACHINES, HEAVY ENOUGH TO MAKE THE EARTH SHAKE. LUMBERING ALONG, THE HEADS OF THESE MAMMOTH IMPERIAL ASSAULT MACHINES ARE EQUIPPED WITH BANKS OF LASERS AND OTHER DESTRUCTIVE WEAPONS. THEIR ENORMOUS METAL FEET ARE CAPABLE OF CRUSHING THE REBEL FORCES. HOWEVER, WALKERS ARE NOT INVINCIBLE.

gestures that encourage the young warrior to begin to declare his feelings for her. The couple are interrupted by Artoo and Threepio agog with the news that a method has been found to trap the snow creatures. Leia withdraws confused, apparently upset that she's allowed emotion to get the better of her. Han adds to this unease with a brash attempt at seduction. But these personal issues fade in importance when the base alarm sounds, putting the encampment on full alert. An Imperial attack is imminent.

Vader also has his worries. Admiral Ozzel has positioned the Imperial fleet too close to Hoth. This has alerted the Rebels and given them time to activate their protective energy shield, thus making a direct bombardment from space impractical. A surface attack by General Veers' assault troops is now the only alternative, while the space fleet deploys to a position from which it can prevent any Rebel craft escaping. When he has given these orders Vader deals summarily with Ozzel. He kills him for his bungling and puts Piett in command.

At Rebel HQ Leia briefs her fighter pilots. All the large transport ships are to leave as soon as loaded. Each will have a two-fighter escort and because the energy shield can be opened only for a split second at a time the fighters must stay very close to the transports. In addition, the ion cannon, which fire high energy rays into space, will clear the spatial flight path of enemy ships.

In contrast to this efficiency, Han is still having trouble getting the *Falcon* flightworthy. Seeing him hard at work on it the princess doesn't hide her scorn, before joining General Rieekan in the more orderly atmosphere of the command center.

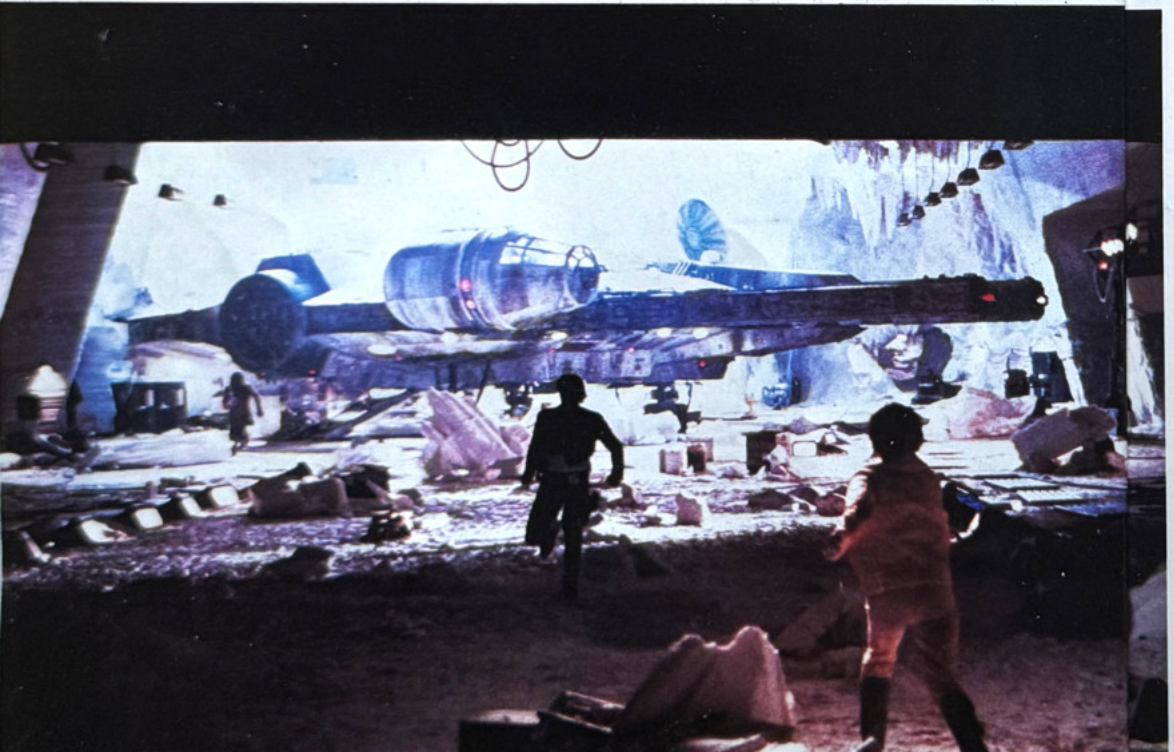
A report that Imperial assault troops have already landed on the far side of the plain is bad news for the General. He knows how vulnerable the power generators that feed the energy shield are; these must be protected at all costs until all the transports are away. When the first of them leaves, leaping into space through a spectacular cradle of ion cannon fire, there are spontaneous cheers throughout the base, particularly as two energy bolts have struck a Star Destroyer causing it to spin out of control into the vastness of space.

But despite their armory of gun towers and entrenchments, the generators, conspicuous against a backdrop of ice-cliffs, remain a nagging concern. To attack them the Empire has landed a force of its All Terrain walkers, weapons that are as intimidating as they are powerful. Heavy with armory and each carrying an assault crew, these extraordinary mechanisms look like locomotives on stilts. Seen against the horizon, approaching armageddon-like, giant feet crashing into the snow, they evoke primeval fears.

In support of the ground defenses around the generators and to fight the walkers, Rieekan sends in speeders, pitching their gnat-like manoeuvrability against the cumbersome power of the machines. A bitter, wildly incongruous battle is fought, a costly one that is monitored back at Rebel HQ with mounting concern. For the command base is itself under heavy fire. At length, Rieekan decides on the even riskier tactic of sending up his transports two at a time and he sets the stage for total evacuation. But the General is himself killed and Leia is left with the problem of reaching the last remaining transport, her only means of escape. To her relief Han appears and tries to get her to the waiting ship, but too late. The energy shield is down, the ship is doomed. Their one slim chance is to reach the *Falcon* and try to escape in that . . .

When he sees Han and Leia come running, with Threepio not far behind, Chewbacca lets out a shriek of delight, but the *Falcon* refuses to start. It lifts off just as enemy troops invade the hangar. As relieved as anyone to see it climb into space is Luke Skywalker on the battlefield. "Come on, Artoo," he tells his droid. "We'll soon be airborne too." And Luke begins his journey to the planet Dagobah.

The *Falcon* has no such definite destination. Han's first concern is to get through the Imperial Fleet's blockade, for Vader is set upon capturing the ship, believing that it will net him Skywalker too. Piett assures the Dark Lord that it will never get through his blockade.

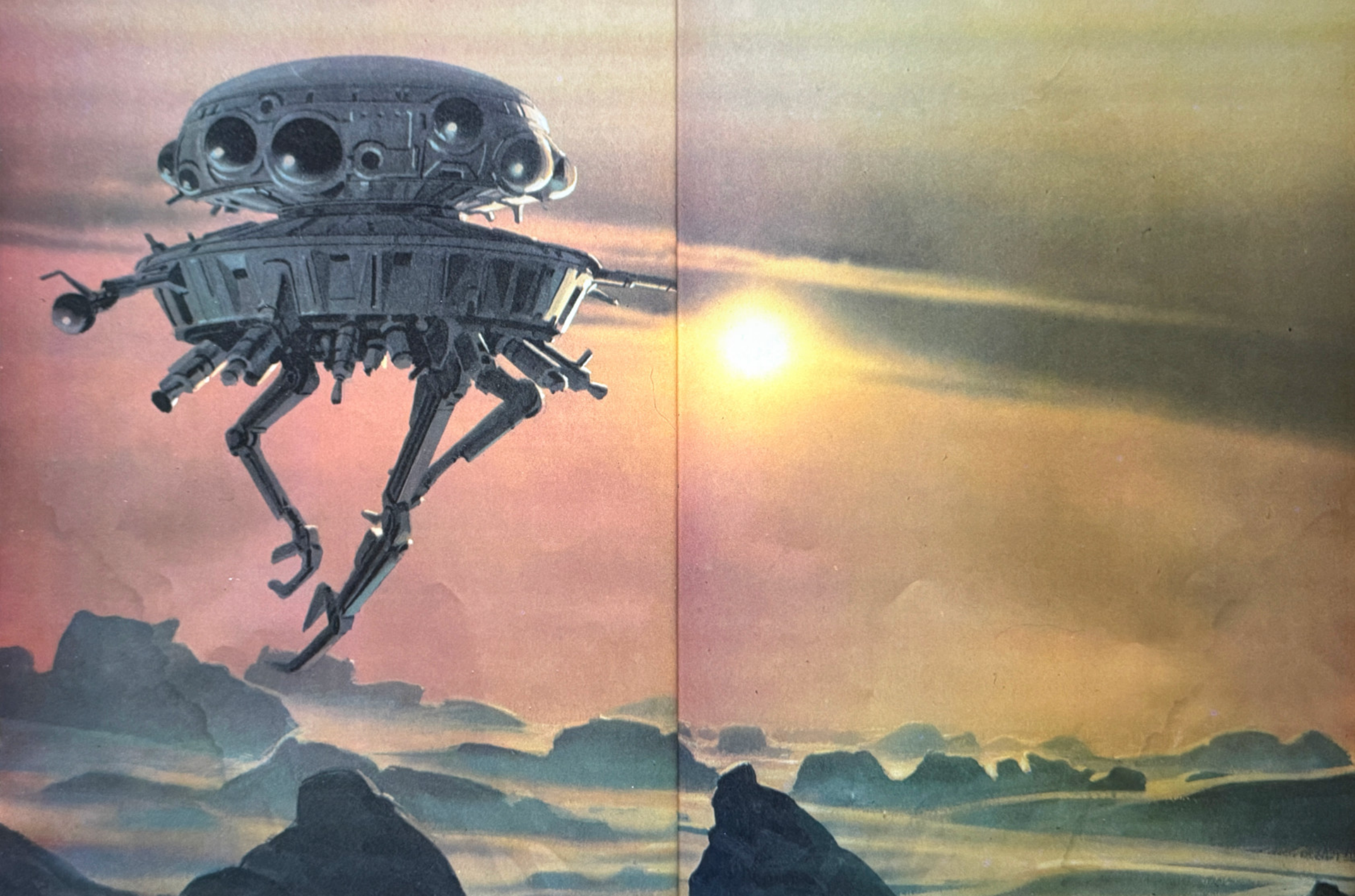


Han Solo and Princess Leia (foreground) race for the MILLENNIUM FALCON in their bid to escape the encircled Rebel base on Hoth.

SNOWSPEEDER

ADAPTED FROM THAT STANDARD TRANSPORT, THE LANDSPEEDER, THESE SMALL, SNUB-NOSED, ARMORED VEHICLES ARE THE MAIN METHOD OF TRANSPORT FOR THE REBEL TROOPS ON HOTH, AND ARE EQUIPPED WITH CABLES USED TO TOPPLE THE IMPERIAL ALL-TERRAIN ARMORED TRANSPORTS IN BATTLE.

Luke gets comfortable in the cockpit of his armored snowspeeder, R2-D2 right behind him.



STAR WARS: THE EMPIRE STRIKES BACK

PLOT SYNOPSIS - Part 2

DAGOBAH AND THE ASTEROIDS

BUFFETED BY FLACK the FALCON races through space, pursued by TIE fighters and the Imperial armada. Lacking their speed Han knows he must out-manoeuver them and by diving steeply puts two Star Destroyers on collision course. But when he wants to jump to light-speed he's in for a shock — the FALCON doesn't respond. Its para-light system is damaged.

Han and Chewie work furiously at the controls, Leia watching them with cynical resignation.

An astonished C-3PO on board the MILLENNIUM FALCON.

Even Chewie is taken aback when Han announces his intention to fly into an asteroid field. It's suicidal. Han insists it's the only way to elude their pursuers. Threepio soberly reminds him of the odds against survival — 365,000 to one! But the tactic has the effect of slowing down the Imperial craft. Han further sends up everyone's pulse rate by moving in close on a really huge asteroid, skimming the surface of it in search of a crater. When he spots one he deftly pilots the *Falcon* into it, sheltering in what appears to be a cave within the crater — a temporary refuge of sorts!

Meanwhile, Luke is flying uneventfully towards Dagobah, to the small, uncharted planet Ben Kenobi had spoken of. He reassures a worried Artoo that despite the planet's massive life-form readings it's perfectly safe for droids. But Luke's landing on Dagobah isn't smooth at all. In fact, he crash-lands in a swamp. To cap it all Artoo falls into the murky waters to be spat out by some bog animal that's tried to swallow him. It's enough to make them wonder why they came . . .

On the bridge of his flagship Darth Vader talks to his commanders. They have appeared before him in hologram, worried men whose ships are being battered and broken by asteroids while

Chewbacca, See-Threepio, Princess Leia and Han Solo crowd the bridge of the FALCON as they fly into the dangers of the asteroid field.

Luke carries Yoda strapped to his back.

they search for the *Falcon*. Despite losses, Vader insists they continue the search. The briefing ends when Piett brings an important message: the Emperor is commanding the Dark Lord to get in touch with him.

Vader retires to his private suite, having ordered his flagship out of the asteroid belt to ensure clearer communication. He is visibly ill at ease, for even Vader has someone to fear. The first to appear in hologram is Sate Pestage, the Emperor's Grand Vizier, who warns of the Emperor's black mood. Vader eagerly reports the Rebel base destroyed, that survivors are being mopped up . . . but is told to wait. When the Emperor appears Vader kneels; he remains deferential even when given leave to rise, for the Emperor's countenance is terrible.

There has been a grave disturbance in the Force, the Emperor declares, and at the heart of it is a new enemy in whom the Force is sufficiently strong to bring about the Empire's destruction. The son of Skywalker must be destroyed. But what if he could be induced to join them, Vader tentatively enquires. That would be even better, the Emperor agrees. "He will join us or die, my Master," Vader promises.

On Dagobah the cause of all the Emperor's concern has been trying to retrieve his spacecraft from a bog. Now he and Artoo relax a while in the warm glow of a little fusion furnace. The surrounding jungle, misted and twisted with vines and mosses, gives Luke the creeps. What a place to look for a Jedi master! Then he feels a curious sensation, as though there's something familiar about it all, a sort of déjà vu. He half suspects that they're being watched. Then a strange voice echoes his own. Facing him is the oddest creature, blue, wizened, and clad in rags. It makes Luke jump nearly out of his skin. "Put away your weapon," says the creature. But Luke still points his light-sword at it. Although it reveals a genial nature it will take some time before Luke will trust the creature sufficiently to be led by it to its home. When that trust comes it will be based on the belief that he is somehow being led to the Jedi master. With this conviction he leaves Artoo on guard and follows his improbable host down a path that seems to lead to nowhere.

For how long can the *Millennium Falcon* remain undetected in its crater cavern? This is the concern of Leia, Han and Chewie. The question is shortly answered as Imperial Star Destroyers aim bombs into the crater opening, sending shock-waves the length of its hollow. Han's shrugging-off of their danger only irritates Leia and she is further incensed when he takes her hand and starts pressing his lips to it. Nevertheless, he's never looked more handsome, more dashing and confident. Flushed, confused, she hesitates. He takes her hand again, draws it to him, and finds her trembling. Their lips draw close, he bends her body back, and instead of working up her indignation Leia finds herself

YODA/DAGOBAH

FRANK OZ

WHEN LUKE IS FIRST CONFRONTED BY A STRANGE, WIZENED LITTLE GREEN CREATURE, NO MORE THAN TWO FEET TALL, DRESSED IN RAGS, HE DOES NOT REALIZE THAT HE IS FACE-TO-FACE WITH THE ULTIMATE MASTER OF THE JEDI KNIGHTS. YODA LIVES IN THE DAGOBAH SYSTEM ON A FOGGY, SWAMPY PLANET, IN A SMALL, BAROQUE MUD-HOUSE BUILT IN A LAKE-SIDE CLEARING. A WARM GLOW RADIATES FROM HIS HOME, THROUGH THE OPEN WINDOWS. IT IS HERE THAT LUKE LEARNS WHAT IT MEANS TO BE A JEDI MASTER AND IS INITIATED INTO THE TERRORS OF THE DARK SIDE OF THE FORCE.

kissing him back. Han breaks the kiss and looks at her. Totally confused by her feelings she withdraws from his arms and hurries from the cabin. He stares after her, then joins Chewie in a purposeful effort to mend a section of the *Falcon*'s complex powertrain . . .

Luke is seated in the creature's house. It is plain and comfortable. Luke declines an offer of food and presses his host to lead him to the Jedi master. His impatience irritates the creature who says as much to some other presence in the room. Then Luke sees to whom the creature is talking: he is in conversation with the shimmering image of Ben Kenobi. They are discussing him and from what they say Luke realizes to his utter astonishment that the creature is himself Yoda, the Jedi master. He's doubting Luke's readiness to be trained in the mysteries. "All his life he has looked away," remonstrates the master. "His mind never on where he was, on what he was doing. Adventure, excitement. A Jedi craves not these things." Then Yoda turns his piercing gaze on Luke, as though through his huge eyes he can determine just how much the boy has learned. When he turns again to Ben the old man nods, saying: "He is our only hope." Yoda concedes this resignedly. Luke decides to plead. "I won't fail you," he tells them. "I'm not afraid." Yoda replies slowly. "You will be," he tells Luke. "You will be, my young one."

That the cave they have sheltered in has hidden dangers is the hideous discovery soon to

Not Artoo-Detoo's most dignified moment, upended in the Dagobah swamp!

be made by the sorely pressed occupants of the *Falcon*. Han and Leia are forced to this conclusion when they venture out of the craft clad in pressure suits to deal with the Mynocks, those unpleasant 5ft-long leech-like pests that travel space in packs and like nothing better than to attach themselves to spacecraft. While ruminating over her emotional encounter with Han, Leia had spotted one of these horrible parasites through a window. Outside the craft, after dealing with the Mynocks, Han realizes that the composition of the cave isn't rock but something of a moist consistency. He fires a blaster at it and the whole interior begins to shift, starting an earthquake. Leaping to action, he gets Leia back into the *Falcon* and despite her protests prepares to fly the ship out of the cave where it will be at the mercy of the Imperial warships. But Han knows the danger they're in. It's a race with death. This is apparent as the *Falcon* nears the jagged entrance to the cave; the opening gets smaller. The cave, in fact, is tumbling in around them.

Leaping free of this terror the *Falcon* is at once in the thick of another. To get clear of the merciless flack from the Star Destroyers Han has to jump to light-speed, but the *Falcon*'s throttles refuse to function. His only tactic is to turn about and fly directly at the bridge of the Star Destroyer hottest in pursuit. At the last moment he shoots upwards, skimming so close to the huge enemy ship as to electrify its commanders and disappear from its scanners. They assume that it has jumped into light-speed but what Han has done is to touch down on the Star Destroyer's hulk, perching there to await a more timely moment for escape.

Aboard his flagship, Vader is unaware of this. He has summoned to him from various corners of the galaxy a motley assemblage of men and creatures who have one thing in common. They are all bounty hunters. By far the most notorious of them is the inscrutable Boba Fett, respected for his expertise, a man with a shrouded personal history. Vader offers a reward to whoever finds the *Millennium Falcon*.

On Dagobah Luke is under stresses of a very different kind. Yoda's tuition in the ultimate

See-Threepio gets a shock as Chewbacca appears head first through one of the MILLENNIUM FALCON's hatches.

Chewie and Han work desperately to repair the MILLENNIUM FALCON, stranded in the asteroid cave.

mysteries of the Force calls for superhuman concentration and supreme physical prowess. He is put to the test when the Jedi master challenges him to use the Force and lift his half-submerged spacecraft out of the swamp. Luke doubts that it is possible, tries and fails. The trouble, Yoda tells him, is that he won't *believe* it's possible. The Jedi master shames Luke by raising the craft single-handedly

Nevertheless, Luke's progress has in many ways pleased the Jedi master, but he warns Luke about the dark side of the Force. It will surely beckon him, Yoda tells him, and he will only know it from the good when he is relaxed and without anger. He must never lose his temper. To illustrate the point he projects several glowing ''seeker balls'' at Luke and is delighted when his pupil dispatches them with ease. Further tests follow but the ultimate one ends indecisively. Yoda takes him to a huge, tangled tree whose giant roots form a dark cave. Luke enters the cave, which is strong with the dark side of the Force, and is enveloped by a web-like membrane. He cuts through this with a laser sword and in the ensuing stillness an apparition appears — it is the likeness of Vader. They duel and Vader is decapitated but when the helmet hits the ground it cracks open, revealing not Vader's head but his own. It is a vision with frightening implications for Luke.

As Han had suspected they would, the ships of the Imperial Fleet open their bilges before regrouping into new formations. As this garbage is jettisoned into space Han raises the *Falcon* from the Star Destroyer he has attached it to and flies into the fleet's jetsam. Thus he is able to clear his craft undetected by the scanners. It's a clever tactic that even Leia commends him for. He has decided, he tells her, to make for the Bespin system where a one-time buddy, Lando Calrissian, runs a mining colony. He has no love for the Empire and can be expected to provide them with facilities for the *Falcon*'s repair. But in the course of their journey to Bespin they do not see an old jallopy of a spacecraft begin to trail them, keeping a discreet distance. ■

BOUNTY HUNTERS

BOUNTY HUNTERS, A MERCENARY, MOTLEY BREED OF SPACE VERMIN AND ROGUE MACHINES, ARE AN ACCEPTED FACT OF LIFE IN THE *STAR WARS* UNIVERSE. DARTH VADER HAS NO COMPUNCTION IN HIRING FIVE SUCH GALACTIC FORTUNE-HUNTERS IN HIS SEARCH FOR LUKE, AS THEIR UNORTHODOX AND ILLEGAL METHODS HAVE WORKED WELL IN THE PAST. THEY CONSIST OF BOSSK, A SLIMY AMPHIBIAN CREATURE WITH TWO HUGE BLOODSHOT EYES IN A SOFT BAGGY FACE; ZUCKASS AND DENGAR, BATTLE-SCARRED MANGY HUMAN TYPES; IG-88, A BATTERED CHROME WAR DROID; AND THE NOTORIOUS BOBA FETT, A MYSTERIOUS MAN IN A WEAPON-COVERED ARMORED SPACE SUIT, WHO STALKS THE GALAXY IN HIS SHIP *SLAVE-I*. BY ALL ACCOUNTS HE'S A VERY ROUGH CUSTOMER.

STAR WARS: THE EMPIRE STRIKES BACK

PLOT SYNOPSIS-Part 3

CLOUD CITY

IT IS DAWN on the soft pink, gaseous planet when they arrive. They make their descent between canyons of billowing clouds while cloud cars keep them under close scrutiny. Indeed, it begins to look as though their reception is not to be friendly with the cloud cars firing warning shots and demanding identification. But they are given permission to land and see Calrissian, black-skinned and suave, hurrying across a bridge from the city to a landing platform, flanked by aides and bodyguards. Han, Leia and Chewie are armed as they wait at the FALCON, but when Han and Lando meet the atmosphere is more cordial. Baron Calrissian, as Lando chooses to call himself, kisses Leia's hand and looks her over far too brashly for Han's liking. Then Lando escorts his guests into the city with a promise that his mechanics will overhaul the FALCON.

Cloud City is a delightful place of plazas and streamlined passages, not like a mining city at all. The guests are made welcome in spacious, comfortable apartments and are lulled into a sense of well-being, so that they do not immediately realize that Threepio is missing. Leia changes into a stunning dress. Han finds her irresistible but is interrupted when Chewie enters carrying a box containing Threepio in bits and pieces. Whatever the droid encountered certainly made a mess of him. Leia wonders how well they can trust Lando but Han is at first annoyed by this mistrust of his friend. However, he doesn't enjoy the close attention Lando pays to Leia.

They agree to dine with Lando who walks with them to the dining room. Before entering its sliding doors they step out on to a verandah where Lando shows them the city in panorama. It is a beautiful sight. In bright, clean light the air sparkles over the picture-book city. Far below, Lando explains, are power reactors connected by shafts to the central quarters which constantly refresh the air. Isn't he afraid, Han enquires, of the Empire one day shutting down the entire operation? Lando admits it's been a shadow over everything, but a deal has just been struck that will keep the Empire out of Bespin forever.

What that deal is becomes only too apparent when the dining room doors slide open. At the far end of a banquet table sits Darth Vader. Beside him is the occupant of the spacecraft that trailed the *Falcon*: Boba Fett.

Luke's head is full of visions. They keep him awake at night. He can't escape them. He knows his friends are in trouble and he knows he must go to them. Ben Kenobi appears to calm him and to tell him that he must not leave Dagobah while there is so much still to be learned. Although Luke can feel the Force, he is unable to control it, Ben warns, and this will make him far too susceptible to overtures from the dark side. "You see, it is you the Emperor wants," Ben tells him, "and that is why your friends suffer." "And it is why I must go to them," Luke replies.

Grief-struck, Chewbacca holds See-Threepio's decapitated head, other bits of the dismembered droid beside him.

A lonely Artoo-Detoo pauses in one of Cloud City's rounded passageways.

LANDO CALRISSIAN

BILLY DEE WILLIAMS

A SUAVE, DASHING BLACK MAN IN HIS THIRTIES, LANDO CALRISSIAN IS, IN HAN SOLO'S WORDS, "A GAMBLER, CON-ARTIST AND ALL-ROUND SCOUNDREL." LANDO AND HAN GO BACK A LONG WAY; THE *FALCON* BELONGED TO LANDO BEFORE HE LOST IT TO HAN IN A GAMBLE. NOW, AS A RESULT OF ANOTHER WAGER ON A SABACC MATCH, LANDO OWNS AND CONTROLS A TIBANNA GAS MINE IN THE BESPIN SYSTEM. HE LIVES IN THE BUSY WONDERLAND OF CLOUD CITY AND IN ORDER TO MAINTAIN THE LIFESTYLE HE HAS GROWN ACCUSTOMED TO, HE EAGERLY MAKES DEALS WITH THE EMPIRE.

Imperial stormtroopers seize Princess Leia and Chewbacca while Lando gloats over the results of his treachery.

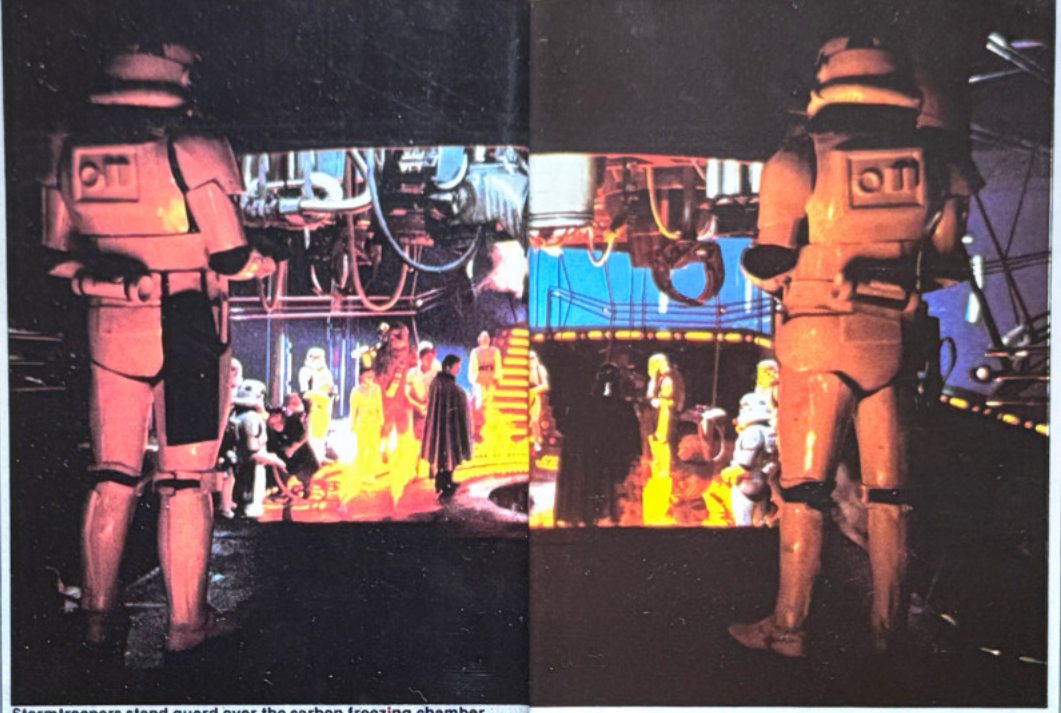
Despite further entreaties, Luke will not agree to stay and he departs with his faithful droid.

On Bespin there appears to be little hope for Han. After being tortured he is to be frozen into hibernation in the carbon-freezing chamber and given to Boba Fett in solid state for easier transportation. But Vader is using Han as a mere guinea pig. He has ordered this atrocity merely to see if Han can come through the ordeal and survive. If so he will do the same to Luke and present him to his Emperor.

On a hydraulic platform above the vats of sub-zero liquid Han's arms and legs are bound. The platform is lowered, plunging him into the steaming vat. A mechanical cradle tips liquid fire into the vat. Then a tong probes the mixture and lifts out a metal encasement. Han is entombed in carbonite. "He's all yours, bounty hunter," Vader tells Boba Fett. "Re-set the chamber for Skywalker."

Before Han's ordeal Leia had exchanged a heartbreaking moment of farewell with him. She had told him that she loved him. Now she and Chewie, who carries the emasculated Threepio on his back, try to prevent Boba Fett's spacecraft from taking off. They arrive too late. But Lando, appalled by Vader's duplicity, tries to aid those he has betrayed. He helps them battle their way against terrible odds to the *Falcon*. Vader, meanwhile, is interested only in the arrival of Luke. It is their battle that will decide the issue.

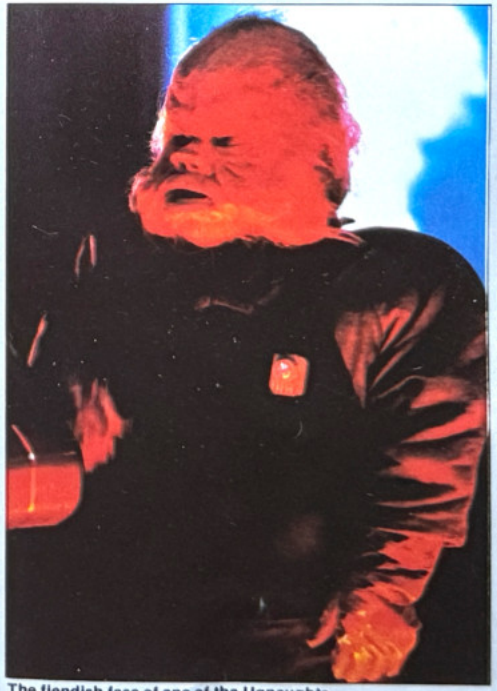
When they meet it is the Force itself in combat. It is a fight between the dark and the good side.



Stormtroopers stand guard over the carbon freezing chamber. Darth Vader and Lando discuss the experiment in which Han will be guinea-pig while Chewbacca and the princess are forced to watch.

Han and the princess say farewell . . . .

Frozen solid and encased in carbonite — can this really be the end of Han Solo?



The fiendish face of one of the Ugnaughts.

Lando, realizing now what his treachery has led to, kneels beside his frozen friend.

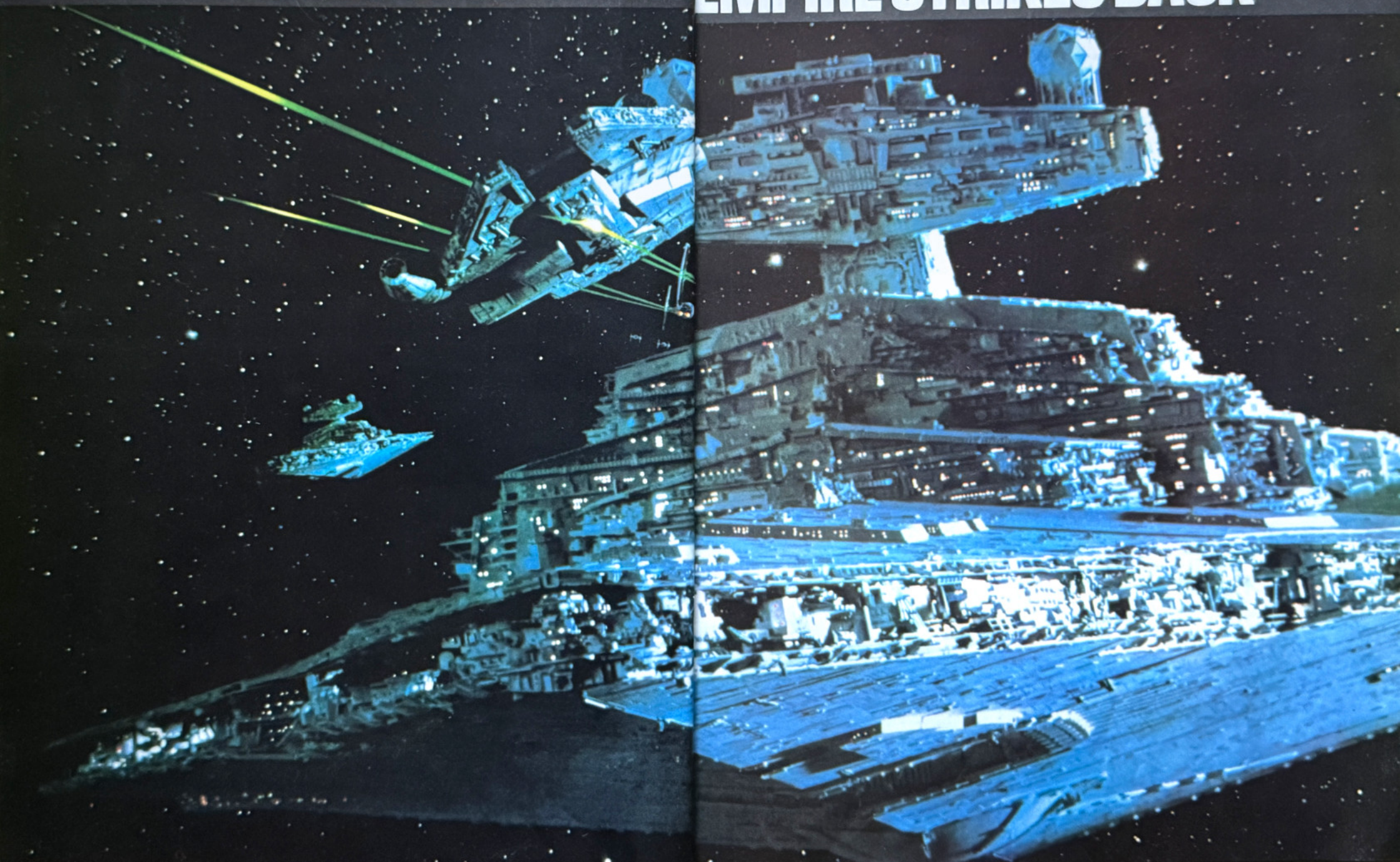
Darth Vader and his stormtroopers have arrived!

Although Luke resists Vader's entreaties to join the Empire he cannot match the towering, evil strength of the Dark Lord. Vader corners him. It is the end for Luke. Then young Skywalker takes a death-defying leap to a rendezvous with the *Falcon*.

Much later . . . having rejoined what remains of the Rebel fleet, Luke and Leia watch the *Falcon* take off again. Lando and Chewie are beginning a voyage into the unknown in search of Han. The saga continues . . . . . ■

As Vader, using his extrasensory powers, causes pieces of machinery to hurtle across the room, Luke is knocked flying and hurtles through the window into thin air . . . .

THE MAKING OF `THE EMPIRE STRIKES BACK´



THE SCRIPT

ALL FILMS, regardless of their size, budget or subject matter, begin with a script. In the case of THE EMPIRE STRIKES BACK, a story written by George Lucas was used as a springboard for the development of the final screenplay.

Lucas recalls: "The story treatment was very, very detailed. It was the whole thing laid out in scene-by-scene order — what happened and practically everything that was said."

This first draft was produced by veteran scripter Leigh Brackett, who had written the screenplays for *Rio Bravo* and *The Big Sleep*. *The Empire Strikes Back* was her last assignment before her untimely death. This left Lucas in a difficult position:

"After Leigh died, I did a draft in between before we were able to hire another writer. I was faced with going into production and you just can't come up with somebody just on the spur of the moment who would be right."

Later in the writing process Larry Kasdan worked with Lucas on producing the final screenplay.

George Lucas admits to not liking writing at all. He says: "I'm not a natural writer. I have a routine. I get up and start writing at eight o'clock in the morning and I quit at five. I sit at my desk relentlessly and that's the only way I can do it because I hate it.

"It's like waiting in a doctor's office. It's just exactly like doing a term paper. I usually set doing five pages a day. Sometimes I'll wait until the very last hour and force myself to scribble something down. I have a terrible time as a writer but I've come over the years to realize that I don't have any choice. If I want it done my way, I have to do it myself."

"It's like going on a tour. You get this fuzzy image of everything and sometimes as you talk about it over and over again, or deal with it, you become more articulate and it comes into focus.

"The whole thing is like a big doodle. It started over here and then it just goes off to here, then I go off over there, just wherever it leads me — which is the fun part."

As to where *The Empire Strikes Back* story fits in the scheme of the *Star Wars* saga, Lucas explains:

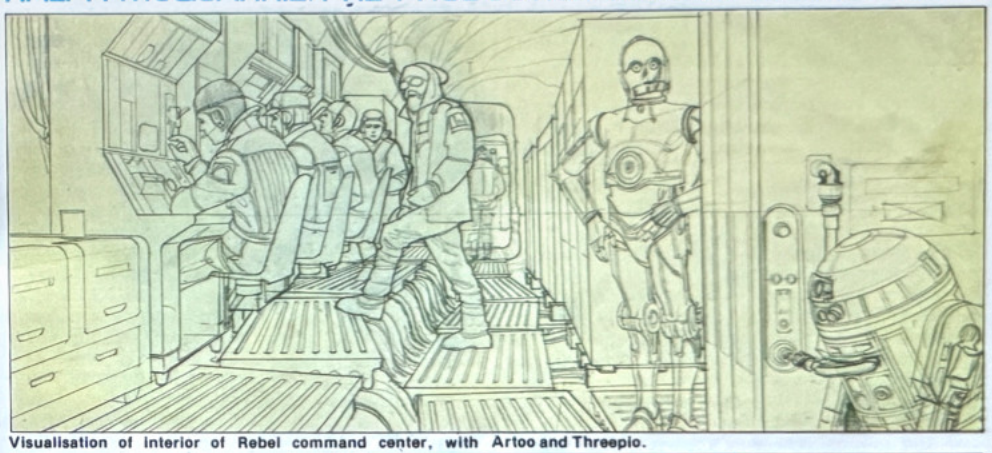
"It's like a three-chapter book. It's the middle. It's the second act of the play. As a result there is a plot progression, a character progression, that changes the nature of the movie. This second film will completely change the way people look at the first film.

"The truth of it is that the third one is much more like the first than the second is. It's just the nature of the story, the way it is laid out."

George Lucas stands amidst one small part of his creation: the muddy set for the Dagobah scenes, with Luke's crashed spacecraft in the background.

THE VISUALIZERS

RALPH McQUARRIE/PRE-PRODUCTION PAINTINGS AND MATTES



Visualisation of interior of Rebel command center, with Artoo and Threepio.

. . . and the production painting that resulted.

RALPH McQUARRIE, an intelligent, unassuming and creative artist, admits "I've always been attracted to things mechanical."

As a young man, McQuarrie studied at Vancouver Technical School in Canada. For twenty years he was a technical illustrator for Boeing and other aircraft companies. This kind of artwork entailed working with "really advanced concepts where we were asked to dream up a big machine based on a theory, that might be something to assist people in outer space."

McQuarrie also worked on a film about the Apollo flights for CBS News. He recalls: "That was an animated coverage of parts of the flight that you couldn't cover by television because the ship was at the back of the moon, reorientating itself to retro flight, or descending to the moon's surface."

Animation never held his interest however. Ralph Bakshi offered him a job on *Lord of the Rings* but, as he puts it, "It would have been a pleasure to do castles and forests but, after the sixth forest background from a different angle, it's

tedious. I'd rather plunge ahead to do concept work like I'm doing here."

So how does he develop the concepts for spaceships and monsters?

"Sometimes I'll have an idea right away, something that's in my memory that the words I've been given will jog. Sometimes I'll just not have a particularly keen idea about anything but I'll just start sketching, finding something in the murk of drawing. Sometimes I'll look through magazines and see something that may not be related but suggests something that one can fit together. In other words, any form is available."

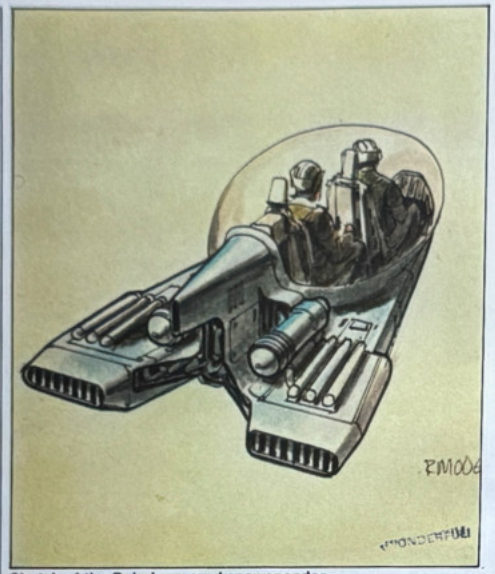
"With the pre-production illustrations I've been doing, that define things in the picture, I start out with pencil sketches. Then I go to little colored sketches, sometimes with felt-nibbed pens.

"In some paintings I've used what they call cell vinyl, paint used by animators. It comes in a nice range of colors and dries to a nice, matte finish which matches the water-soluble, water-opaque colors, the gouache."

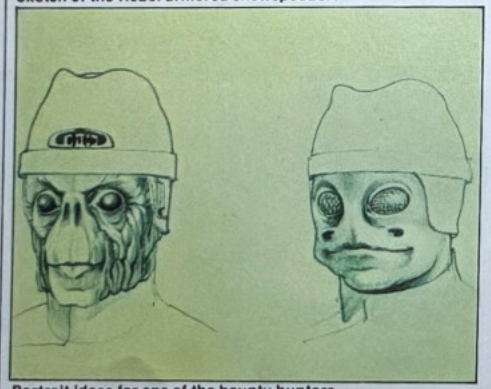
For all his skills and his worldwide reputation as a result of *Star Wars*, McQuarrie remains modest about his work and realizes that, by the time his ideas reach the screen, they will be altered.

"The effects on the screen are different when the whole story's together, meshed, as it is, in time and motion. The way you've thought about something oftentimes is proved wrong."

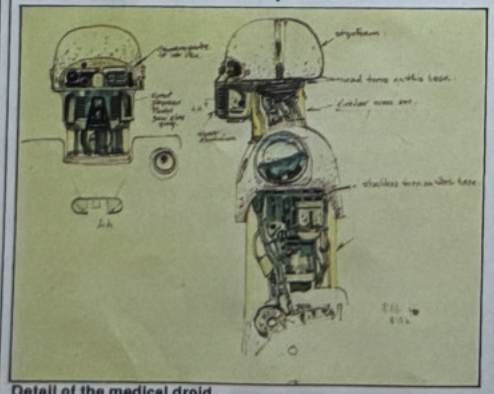
Early color development of Lando Calrissian.



Sketch of the Rebel armored snowspeeder.



Portrait ideas for one of the bounty hunters.



Detail of the medical droid.

JOE JOHNSTON STORYBOARDS AND MODEL CONCEPTS

BORN IN TEXAS in 1950, Joe Johnston wanted to be an oceanographer before he enrolled in a number of art classes at Pasadena City College. He moved on to study industrial design, worked on two TV science fiction films and joined the STAR WARS team in 1975.

Joe recalls: "I kind of got into it by accident. I applied for a job as a model builder on *Star Wars* and I started doing ship designs, so I became the resident artist and started doing storyboards."

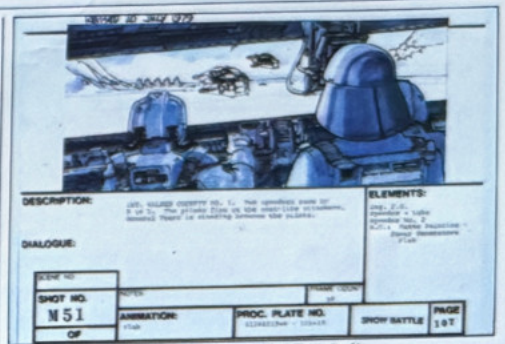
Joe breaks down all the special effects sequences into storyboards, frame by frame, allowing the other technicians to get a clearer idea of what the finished sequences should look like and how it should be put together.

He also designs many of the basic models such as the AT-AT walker which went through an evolutionary development process.

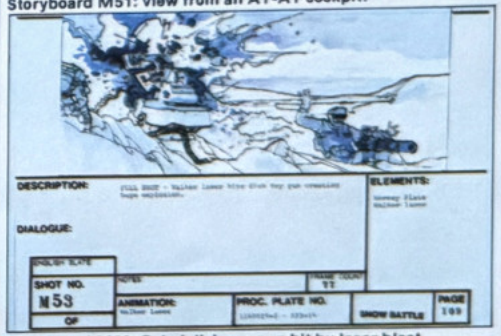
"Originally, when the idea for a snow battle was being formulated," Joe explains, "we were going to use existing Norwegian army tanks and were basing the layout of the snow battle on that.

"Then I came across a brochure that was done in the early '60s which depicted a four-legged commercial vehicle. So we took that idea and developed a military version."

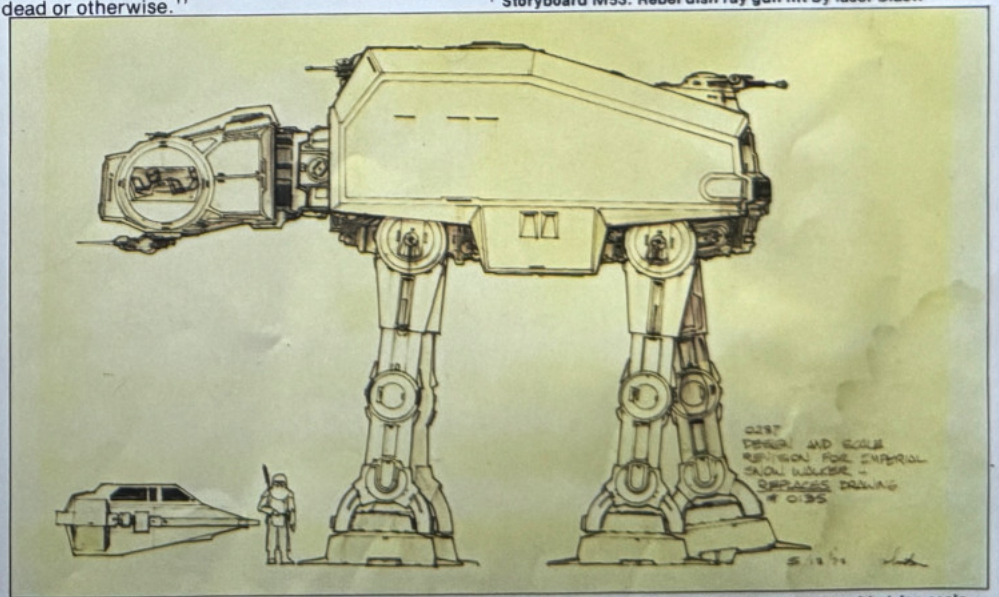
Joe lists his favorite science fiction writer as Jack Vance. He told me: "As far as I'm concerned he's the greatest science fiction author living or dead or otherwise."



Storyboard M51: view from an AT-AT cockpit.



Storyboard M53: Rebel dish ray gun hit by laser blast.



One of Joe Johnston's early designs for the AT-AT walker. Note the snowspeeder and stormtrooper provided for scale.

ON LOCATION

FINSE

FINSE OWES ITS EXISTENCE to its railway station. It's a single-track, electrified railroad and is the only all-weather connection between Oslo, the Norwegian capital, and the port city of Bergen. In the depths of winter diesel locomotives fitted with snow plowing equipment do the journey, since there is no access to Finse by road.

Cameraman filming scene at the Finse location.

The snow- and ice-scape of the Norwegian glacier is clearly seen in this still from the movie.

Snow tractors haul equipment on the glacier above Finse: the weather is rough and visibility poor.

At 1,240 meters above sea level, Finse is also the highest point on the rail link and is southern Norway's snow-clearance center. Specialist teams assemble here and, throughout the winter, range out to clear blocked passes and relieve isolated communities.

Situated on Latitude 60, on the Hardanger plateau of Norway, Finse is above the vegetation line. The glacier is even higher — 1,876 meters — and this gives the place a lonely feel of infinite distance.

Finse's historical claim to fame comes from the fact that Scott, the British Antarctic explorer, chose it to train his team for their courageous but fatal polar expedition. During the German occupation of Norway in World War II, Finse was bombed. Now British military personnel go there for training in polar conditions.

Every year at Finse, experienced snow sportsmen start out from the town on Nordic-style, cross-country ski treks. In summer, when the snows surrounding the glacier melt, the area becomes a playground for huntsmen and ecologists alike.

But everything in Finse centers around the station and its only hotel, built a century ago. As long as the train keeps stopping, the town will continue to survive.

Producer Gary Kurtz recalls how Finse was chosen for an *Empire Strikes Back* location:

"We had been doing reconnaissance trips all over northern Europe to find the snow location. We needed a location that didn't look Alpine. Also I didn't want any trees and that's not easy to find unless you get way above the Arctic Circle. So we started up there, looking in northern Finland, Sweden and Norway. We also looked in northern Canada and Alaska. Several locations were found that looked terrific but they just weren't close enough to civilization to be reliable. The search was expanded to more obscure locations.

"The Finse location was recommended by one of the Fox distribution people in Norway who said it was used for cross-country skiing and was a glacier. It sounded as if it might be worth investi-

A rare shot of the princess with her hair down.

Director Irvin Kershner behind the camera at Finse.

Director Kershner and Mark Hamill.

Mark Hamill takes time off to sun himself on a Snowmobile.

gating.

"My associate producer and art director scouted the site and they thought it was the best of all the locations they had seen. I went to Finse and it was perfect. There even was a hotel there on the railroad line less than one half hour from the glacier. We took over the entire hotel and several railroad buildings and tents were built for work areas and vehicle storage. It was a difficult logistical job but much easier than building an entire camp to support the crew in some remote spot in the Arctic.

"The snow location was extremely difficult because of the weather. There was a constant blizzard for about ten days — 30-40 mph winds. We were working with fifteen tracked vehicles — snowcats — towing trailers with most of the equipment and personnel. The vehicles travelled in a convoy and followed a path marked with red flags to avoid the crevasses in the glacier hidden by the snow.

"Some days the weather would change on the glacier very quickly. Our Norwegian guides would say we'd have to quit early because we wouldn't be able to see to get back to the hotel. Halfway down the glacier the storm would return and cause a 'whiteout'. You couldn't see the front of your own vehicle. During a whiteout sometimes it would take an hour and a half to return to the hotel with men walking in front of the vehicles to identify the flags. The unpredictability of the weather made working on this location very difficult. The most amazing thing about filming in the snow is that it never photographs as cold as it really is."

Irvin Kershner remembers the experience of shooting *The Empire Strikes Back* under such conditions only too well.

He recalls: "It got to be 26 degrees below zero. It was cold and there was no way to get warm. The camera equipment had to be winterized with special lightweight oil in the gears to stop them from freezing up. There were other special problems.

"You have to handle the film carefully because it becomes very brittle and cracks. Then you're in trouble and you lose a shot.

"There was so much wind blowing, with snow and ice, that it would cover the lens. You could do a take for 20-30 seconds and it would just cloud over.

"Also the eyepiece would cloud over. The cameraman would look through it and then, about a third through the take, it just became white. He couldn't see anything, couldn't tell whether it was in focus, whether he was following the action, because of the condensation. His eye would warm up the eye-cup.

"There are things that you don't even think about. If you touch the camera without gloves on, your skin immediately glues to the metal, it freezes. You have to take a razor blade and slice away the skin a little bit to get it off. So you have to be very careful.

"So it was a kind of an adventure."■

ON THE SET

JOURNEY TO THE BOG PLANET

VISITING ELSTREE film studios, just north of London, is an exercise in unreality. In the busy road outside, people are queuing for buses, doing their shopping and going about their everyday business. But when you enter the building and thread your way through a bewildering network of corridors and out onto the back lot, reality is left behind. This is where giant fantasies are engineered.

Stage hands consult amidst the labyrinthine roots of Dagobah's trees.

We march up towards a huge, imposing sound stage, the size of an aircraft hangar, specially built for the production. The area around is muddy and littered with gutted, decaying spaceships and the remnants of countless past productions, long since screened and forgotten. The giant sliding doors are pulled back — and we enter.

It's a struggle to get impressions in order when faced with the most monstrous film set you've ever seen. School plays were never like this. The sound stage recedes into the background as far as the eye can see, and everywhere you look there's movement.

On my left stands a giant artificial forest of gnarled, steel-framed trees which reach up to the roof and are hung with lianas and Spanish moss. The trees back onto a lake of muddy, oily water with a full-scale X-wing fighter lying half-submerged in it. On the far right is a giant painted backdrop, as long as a football field. It is covered with vague grey shapes, giving the impression of immeasurable reaches of forest disappearing into the distance.

At the far end of the lake, in a leaf-strewn muddy clearing, is a battered and forlorn R2 unit, the only static object in sight.

We climb six steps up and wander into the forest. Many tons of earth have been packed around the tree roots (it's just like walking through the real thing) and the air is full of a musty, autumnal aroma. The illusion quickly shatters. Behind one tree a crew member sits reading *Variety* in a garishly striped deckchair. Behind another, steaming blocks of dry ice wait to be fed into the machine. Fat, rubber-coated electrical cables snake in all directions.

Gradually, the set begins to resemble more of an ordered operation as the principals begin

Luke is upended as Yoda leans on his cane, patiently explaining the arcane ways of the Force.

appearing to begin a day's work. Gary Kurtz, the producer of *The Empire Strikes Back* strides around, examining details with an experienced eye. Irvin Kershner huddles in his sheepskin jacket and consults with his crew, issuing his instructions in a dry husky voice. Kenny Baker, the smallest member of the crew, sits in the director's chair with his feet off the ground and a big smile on his face.

Various groups of kids are led in for a quick peek. Mark Hamill puts his face about and quips: "I'm under contract and overexposed."

The scene to be shot that morning comes in the part of the movie where Luke and Artoo have crash-landed on the planet Dagobah. Luke meets the Jedi master who, by sheer control of the Force, is able to lift the X-wing from the swamp.

In the lake a crewman wearing waist-high waders and a cap at a jaunty angle, with a cigarette hanging out the corner of his mouth, dips his brush into a small tin pot and flecks the X-wing with mud. A water spray is fixed over the top of the plane as "Kersh", as he is known to one and all, consults with his photographer. "Put more mud on its head."

The craft is fixed to a block-and-tackle arrangement so that two crewmen can pull it up slowly by rope. But before the take the scene must be set.

Giant searchlights, half submerged in the water, are switched on, giving the water a glow. The dry ice produces a mist which floats mysteriously on the lake's surface. "Start the river," yells a voice, and an artificial river begins rippling through the glade.

They go for a take. The crewmen, mud-covered from head to foot, slowly haul the spacecraft upwards, and the cameras roll. As usual, it's not right, and they need to film it again.

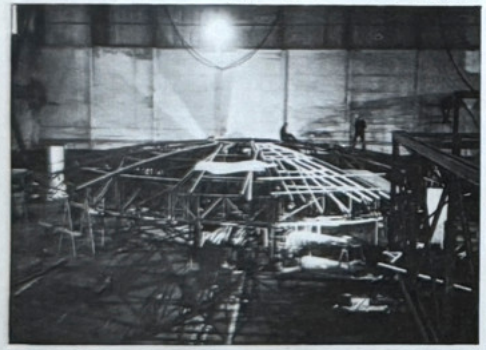
The problem seems to be that the water is not dripping off the craft properly as it's hauled out. More instructions. "Put more mud on its head." "Start the river." "Stand by." "Once more." "Down to number one with the ship." "Keep the water going."

It's still not working. The intercom blares out: "Spare special effects man at the front." "More water off the nose." The extra hand focuses a high-pressure hose on the nose of the craft. "Come in with your small spray."

My feet are beginning to ache and my stomach is rumbling. This seems to be going on for hours, all for a sequence which might last a few seconds on the screen.

We leave them to it and head out for the real world. Engineering a fantasy is hard work.

(Footnote: Irvin Kershner later remembered that particular morning well. It took nine hours to get the shot right and he ended up with six and a half seconds of film which would probably be cut down to six. It's some business.)



Views of the full-scale model of Han Solo's MILLENNIUM FALCON under construction at EMI Studios at Elstree.

THE MILLENNIUM FALCON

ONE OF THE LARGEST set pieces of the EMPIRE STRIKES BACK production is a full-scale model of Han Solo's spaceship. Special effects supervisor Brian Johnson describes the construction of the MILLENNIUM FALCON.

"The basic shape was in welded steel girders and things which split up into sixteen sections, almost like slices of cake, that were all bolted together. It was built down in Wales in a flying boat hangar by the docks in Pembroke.

"Then there was a wooden superstructure that was screwed down on that and a final cladding went on top of that. It weighed approaching 23 tons and was 70 feet in diameter.

"It took about three months and was built by a contracting company in England who also built our stage. They were a heavy engineering company who built anything from oil rigs down to simulated spaceships.

"We fitted compressed air hoverpads on the feet to lift the thing up so that it could be pushed about without any wheels. The whole thing was actually floating on a cushion of air, with about a sixteenth of an inch gap between the pads and the floor. That depended on how smooth the surface was. There were a few problems with that.

"To get the *Millennium Falcon* from Pembroke it was just dismantled and brought on lorries in sections and then put together on the stage. The final cladding was added there in sections so that it could be split and stored. The *Millennium Falcon* is now stored in a hermetically sealed cover so that it will last until the third episode."

Snowspeeders, an X-wing and full-scale MILLENNIUM FALCON fill up the giant studio at Elstree.

JOHN BARRY

DURING the shooting of EMPIRE STRIKES BACK at Elstree, on May 3 1979, John Barry, the second unit director, who received an Oscar for his production design on STAR WARS, died from infectious meningitis. He was 43. Exactly how Barry contracted an infectious bacterial strain of the normally curable brain membrane disease was a mystery. Also puzzling was the fact that of the scores of crew working in almost daily contact with him, none were infected.

Variety reported that he died "with a suddenness that, had it been written into a film plot, would have been called implausible dramatic license."

He arrived on the day complaining of a headache; later he was running a temperature of 105° and was under medical supervision. By 2 am the following morning he was dead.

Barry's involvement with *Star Wars* dated to 1975, when Gary Kurtz and George Lucas travelled to Mexico to meet him on the set of *Lucky Lady*.

Kurtz recalls: "John was picked for *Star Wars* because apart from his artistic abilities we felt he could handle the logistics of a multi-set studio picture. These films called for a designer to be both architect and contractor, and the art department staff numbered 300."

"He was exceptional on the planning side — doing the best possible with the budget. And another reason he was right was on personality. He was part of our *Star Wars* family."

John Barry began his working life as an architect but did some stage design on the side. The first film he worked on, as a draughtsman in the Fox art department, was the expensive production of *Cleopatra*.

After a few years of working in television he became assistant to Elliott Scott, art director with MGM in England.

Barry's first solo effort as a production designer was in 1968 on *Decline and Fall*. He worked with Stanley Kubrick on the ill-fated *Napoleon* project and the chilling future vision *A Clockwork Orange*.

John Barry was also the production designer on *Superman*■

INDUSTRIAL LIGHT AND MAGIC

A TOUR ROUND A TECHNOLOGICAL WONDERLAND

For all the world like surgeons, masked members of the Model Shop crew work on Vader's Star Destroyer.

Special Effects Supervisor Brian Johnson (top center) looks on as one of the technicians checks the R2 units.

Full-sized model of the Probot stands on its trolley on the stage.

TO THE CASUAL OBSERVER Industrial Light and Magic gives no secrets away. Surrounded by wasteland, it's housed in a long, low, nondescript building. Behind its doors lies a custom-built facility — one of the world's most advanced special effects laboratories.

The logo of the company sums up its intentions. A dapper, old-style magician, immaculate in top hat, white tie and tails, holding his gloves and cane, stands in front of giant cog wheels. Art and science blended with a touch of magic to produce new kinds of visual sensations.

Founded in 1974, ILM was set up as a production facility that would use computer-controlled equipment to produce over 365 special effects shots for *Star Wars*.

A team of young, highly talented technicians and craftsmen were hired to develop the facility, build the equipment and design the procedures of a new type of special effects shop.

My guides through the labyrinthine network of studios and workshops at ILM were Brian John-

Tauntaun model with unformed — but not really bloody — face, hands and feet.

Roy Rogers works on a model, a prototype Tauntaun with plasticine Luke in the saddle alongside of Elstree.

Threepio heads and stormtrooper pieces wait for their cue.

From Johnson's Baby Powder to "White yak for foam-rubber masks" at Elstree.

Lorne Peterson (right) and Ease Owyeung of the Model department at work on the Star Destroyer.

son, Richard Edlund and Dennis Muren. Brian, an Englishman who sports thick, round-necked pullovers, has the kind of wry sense of humor that is necessary when dealing with the frustrations of special effects work. An experienced generalist, he was responsible for supervising the mechanical special effects on *The Empire Strikes Back* in England and returned to ILM for post-production work.

Richard Edlund and Dennis Muren both worked on *Star Wars* and are now seasoned hands. Richard, a well-built bearded man with a ready smile and twinkling eyes, worked as a Navy photographer, did commercials, designed album covers and built the famous Pignose amplifier before coming in on *Star Wars*. He shot all of the first film with Dennis, but now spends more time on *Empire* as co-supervisor.

Dennis Muren has been fascinated with special effects since he was a kid. Ray Harryhausen and Willis O'Brien are his heroes. He's blond-haired and intense about his work as director of photography. To him, the making of *The Empire Strikes Back* is "a real neat opportunity to do something that will be real memorable."

To the outsider, the world of special effects must seem arcane and fascinating. The team of stop-motion animators, matte painters, model builders, cameramen, computer operators, engineers, artists and technicians working at high-speed, day and night, to produce a realistic fantasy world provides for a stimulating atmosphere at ILM.

Richard Edlund, co-supervisor of the Special Effects , stands in front of the 8-foot model of the Star Destroyer.

Richard Edlund explains that the whole system is constructed around certain basic pieces of equipment. First and foremost is the motion-control camera which is linked to a computer. This camera can move in hundreds of different directions and the moves are recorded on the computer so that they can be repeated exactly the same over and over.

Edlund explains: "You work by means of building up tracks on a computer tape, like recording music in a sense. You generally have the model in one place; the camera moving is what gives you the illusion of speed. You lay down the tracks — a pan, a tilt, a roll — then move the model. All these are laid down separately, one channel at a time. You can do up to twelve axes of motion, lay those all down, play one back, then play two back, until you're playing them all back and they all move."

Each shot is first done in black and white, immediately developed on an ingenious new processing system and, if all is okay, reshot finally in color.

Dennis Muren explains: "The invention of the motion-control camera has literally changed the entire look of this type of effects work where things have to fly through the air. That's what a lot of people are responding to when they see the first show. I don't know if it looks real, but it looks like you've never seen anything like it."

The camera is housed in a large studio, which is chock-full of equipment. At the far end is a glowing blue screen, used as a background for photographing all the models. The blue screen appears to be black when a red filter is used over the camera, and therefore it is possible to superimpose an unlimited number of other images in the background.

When I was at ILM, a camera crew was shooting the scene where the Rebel troops, crouched in a trench, look up and see a fleet of Star Destroyers powering across the heavens. You needed a lot of imagination to appreciate how the final shot might look.

Johnson explained how the system can present problems for the crew: "It's totally blue light so it has a most odd effect on people's retinas. You get a sort of odd fringing appearing in your eye which doesn't actually exist when you photograph it. The brain can't quite work out what it's seeing as it expects to see a composite of frequencies rather than one. Drives you mad in the end. A lot of people wear yellow glasses to turn the blue screen black so they don't see it."

In another corner of the studio I'm shown a small curved box, rather like a hologram, with a black background, studded with tiny points of light. This small box provides the star backgrounds for the whole film. The motion-control camera is simply set up in front of the star background, programmed with the right set of movements, and there's your star field. Brian says: "We film quite small areas and there's so much of it, nobody ever notices." Cunning.

Turn any corner in the building and you're in for a surprise. Upstairs we walk into a workshop packed with nuts, bolts, cogs, bits of engines, wires, motors, transformers — everything electrical and mechanical is built and repaired there.

Next door there's a small room where all the computer programs for the camera systems are written. Next there's a studio where all the matte paintings are done on huge sheets of glass by Harrison Ellenshaw and his team.

Through another door is a room that would be a kid's paradise — the shelves bulge with model kits of tanks, planes, lorries, helicopters, spaceships and cars. It's a model maker's dream. "We just keep going, buying more kits," says Brian. "Thousands of them. They've got so much good detail on them."

The kits are cannibalized in the model shop where there's always a constant atmosphere of creative chaos. On one table there's a half-completed Rebel Cruiser. In the corner, covered with dust, stands the original model of the *Millennium Falcon*. Next to it is a small speeder model, with two tiny figures inside it. Brian explains: "They have little stepping motors in so their heads turn, which is great fun."

He takes me over the other side of the room. "This is the original Star Destroyer. We've got one twice the size for this episode. What we've done here is fix an etched brass strip with electro-luminescent panels on it. We shoot the model without all this stuff on, then with it all taped on. It looks as though the model's got hundreds of lights in it without actually having to dig in and put all the lights in. It's just for one shot."

On to another table. "That's a bigger speeder that we're going to crush. One of the walker's feet comes down and squashes the thing. All the tanks explode and it blows out stuff."

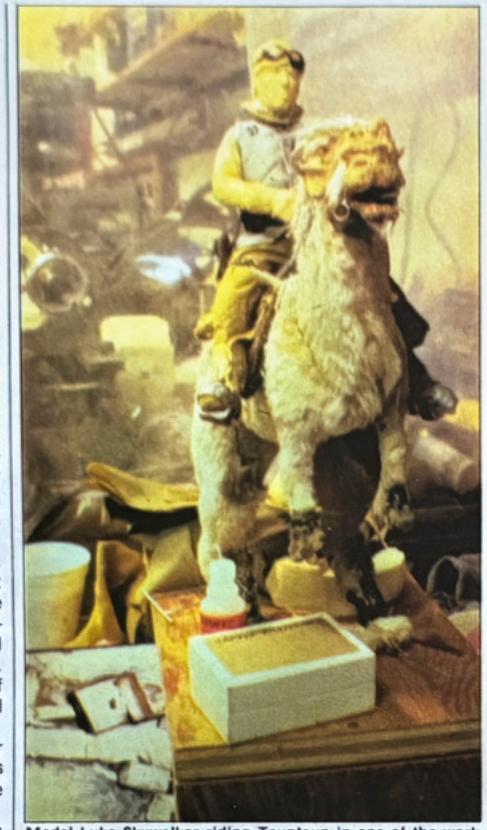
Richard Edlund explains some of the problems involved in working with all these different models.

"The miniatures that we use are generally a great deal smaller than the miniatures that are generally filmed. A sailing ship miniature, for example, is a difficult model to get very small with, because the water has to look miniature as well. You can float alcohol on the surface to make the droplets smaller, those kind of things, but you're still limited. Whereas with spaceships you can get almost any size.

"The ships we use for the smaller shots are only about five inches in size. The biggest one is about sixteen inches. We have various sizes of X-wings and we've built a smaller model of the *Millennium Falcon*.

"Our shooting crews are generally small and, providing two guys can move the models, bolt them on, set up the shot, light it and shoot it, we know we can get four or five shots a day out."

By all accounts one of the really exciting special effects in *Empire* will be the stop-motion animation. The technique used for the chessboard sequence in the original film now forms a major part of the effects arsenal on the new picture.



Model Luke Skywalker riding Tauntaun in one of the workshops at ILM.

Unlike the optical work, stop-motion animation techniques date back to the early days of special effects. The walkers are all very expensive and refined metal models, and are equipped with ball-and-socket joints. I stood and watched for five minutes while the animators carefully manipulated a walker as it stood on artificial snow in front of a beautiful matte painting of an icy landscape. It's time-consuming, fiddly work and the animators were much too busy to talk. When you consider that it may take three hours to get a four second shot, it's not surprising they have to keep their heads down.

To Richard Edlund the stop-motion shots are the most interesting. "Making the walkers — which are, in actuality, only about a foot and a half tall — look fifty feet high and putting them in a snowscape that works: everything is fake, everything is there for effect."

The final secret of the *Empire* trickery lies in the optical department which is dominated by a large piece of equipment called the optical printer. It has four projectors linked up together so that all the light sources are combined along the same optical path. The projectors can move up and down, forwards, sideways and backwards and, by using this, many different elements — matte paintings, models, live action, star fields — can be combined onto the same frame.

A trio of AT-AT walkers stand poised on a table, Joe Johnston's storyboards behind them.

Brian explains: "Some of the shots have about one hundred elements in them. Bruce Nicholson, who is in charge of the optical department, did one shot that lasted five seconds or less. It took him five and a half hours and had seventy-five separate passes on the optical printer.

To give some idea of the complications that can be involved in a single shot, Brian described how the shots of the *Falcon* going through the asteroid belt were produced.

"We had painted asteroids right in the distance, just moving very slowly. In front of that boxes of asteroids all turning round and round and round, moving slowly through the frame but a little faster than the background ones. In front of that about ten motion-control asteroids, all coming from different angles, zooming through the frame. Then, in amongst that, the *Falcon* and the four TIE fighters will be added.

"All these asteroids are coming in from different angles and the *Falcon* whips around them. Then one of the TIE fighters gets caught — splat — catches one and blows up. That sort of thing.

"Such a lot of intricate work is needed on that to initially visualize how it's all going to go together and then shoot the separate elements."

All this effort has cost $5-8 million, and even George Lucas cannot be sure until the final print is ready that it has all worked out as planned. Whatever happens, Industrial Light and Magic will develop onwards to new horizons, fuelled by the eagerness of these pioneers to produce the impossible on screen. As Richard Edlund says: "After the first film we didn't know where the system was going. Now we know that we're building a monument here."■

GARY KURTZ - PRODUCER

GARY KURTZ, a solidly built man with the features and beard of a Quaker pioneer, is one of the key figures in the birth of STAR WARS. As a child, growing up on the West Coast in the 1940s, he produced his own 8mm movies. Thirty years later he became producer of STAR WARS, the biggest grossing film of all time.

Kurtz defines the producer's role as follows: "To provide all of the tools and economic resources for the director to make the film that he wants to make. To take care of all of the problems, hire the crew and put together the package for him. Then, during the picture, the writing and the production, to work as closely with him as the relationship necessitates."

His credentials for this role in the *Star Wars* films are impeccable. Before studying film at the University of Southern California, he obtained a solid working knowledge of physics, optics and acoustics and has a healthy interest in many other scientific and technical areas. After working on documentaries for institutions, companies and the Government, Kurtz broke into feature films working for Roger Corman. Here he met Francis Coppola, Monte Hellman and ultimately George Lucas, with whom he has established a successful, ongoing partnership.

His wide experience aside, Gary Kurtz has the air about him of a reliable, unflappable man, just the kind of strong personality needed to oversee the madness of a multimillion dollar special effects production.

We talked in his book-lined office at ILM after he had recently returned from yet another jaunt down to Los Angeles to oversee production problems there. In his extremely fast and precise manner, he explained the various stages involved in putting the *Empire* movie together.

"In this particular case we had a rough draft of the screenplay, a focus for the story. The first thing I did was to arrange for studio space in England because there was tremendous pressure on for time and space in London. I also try to put together a crew quite a bit in advance. From the first film I knew the people that I wanted back and we were able to get almost all of them. That was the primary step.

"Then it was a question of breaking down the script and going over it with George and Kersh discussing what things were too hard to do, what things might take too long, what things could be changed to make them better. That's always part of the process with a technical film.

"We took out the snow scenes in the first film partially because George doesn't like shooting in the cold. This time we were able to include a snow environment."

When it was decided that at least two big sets would be needed and space in London was unavailable, Kurtz had to oversee construction of a brand new stage at EMI Elstree studios, probably the largest single sound stage in Europe. The nine other stages at Elstree were all full of *Empire Strikes Back* construction and the special effects and make up shops were going full blast. On pictures of this scale the preparation period is as important as actual photography.

Gary Kurtz on location in Norway.

Kurtz works with a hand-picked production staff consisting of an associate producer, a production supervisor, a location manager and four assistant directors. For him the biggest difference between the original *Star Wars* and *Empire* has been the cost.

"It's almost mind-boggling but the budget is a little over $20 million, almost twice what the first one was. Inflation alone in the three years' difference has taken a huge toll. Simple things like plastic pipe, like all petroleum-based products, went up 300-400 per cent."

For Kurtz there was no doubt the location shoot in Norway was the most trying time, but the whole picture must have been something of a logistical nightmare. Didn't he find it extremely nerve-racking when it sometimes took hours just to get a single shot?

"When you have a picture that's heavy on effects, that's what you have to expect. Almost every scene in the picture has some kind of effect, robots, laser hits, explosions and it takes its toll on the production time. A robot can stop functioning and it takes hours to reset."

It was October 1979 and I wondered what stage things had reached. "Photography is all completed. The editorial department has progressed to a fine cut. We've shown the picture to John Williams for music. The effects sequences are completed. Others are just being shot. All of the effects won't be done until the end of March."

But your job continues . . . .

"Right through the opening in May and on until all of the worldwide openings are settled down."

IRVIN KERSHNER - DIRECTOR

Irvin Kershner behind the camera.

KERSH is the kind of guy who is described as having "been around". Born in Philadelphia, Irvin Kershner served in B-24 bombers during the Second World War; studied painting, sculpture, photography and film at the University of Southern California; made films for the US Information Service in Africa and the Middle East; and later became a director of numerous TV documentaries.

"I made almost one film a week for three years. That included shooting it, erecting it, editing it and everything else. That was the major experience of my life."

Kersh then graduated to feature films and directed *Eyes of Laura Mars*, *The Return of a Man Called Horse*, *The Flim Flam Man* and the TV movie *Raid On Entebbe*, and many others.

We meet up at Kersh's new home in a small town north of San Francisco. The large, echoing front room is sparsely furnished with comfortable white armchairs and glass tables. White walls, wooden floors and patterned scatter rugs complete the decor.

Kersh talks deliberately and to the point, repeating phrases for emphasis, occasionally jabbing the air with his cigar. He's a man who dislikes pretension and false emotion, an experienced filmmaker who has a very definite point of view.

At first sight I told him he did not seem to be the most likely director for a picture like *Empire*.

"Everybody tells me that, so it must be true. I should say that everybody tells me that so it must not be true."

So how does he characterize his style and approach as a director?

"I hate to do things for the sake of making them look pretty. I do like everything to be in the service of communicating a story so I tend to become very economical in my shooting. I think I become too economical at times. Surprises happen after you've gotten footage together. You find you can change your story quite a bit in that process known as editing, which is shifting things around."

So how do you start in on shooting a film like *The Empire Strikes Back*?

"First I start with the emotions. Then I go to the actual elements that make up the story, then I end up with the emotion. I think that's what film is.

"I believe in telling a story and have likened it to a storyteller who sits and tells stories in a village to a bunch of people. I used to watch them do it in the villages of Iran. They'd sit in the center of the square, children and adults all around them. They would just be telling a story for

hours and hours and hours. People get up, leave and come back, new people come in, sit and pick up the story at any point, and get caught up in it. He dramatized the story. He found a way of reaching the people.

"The one advantage the storyteller had was that he got feedback from his audience. He could tell when they were laughing, when they were bored and would simply tighten the reins at that point or become funny or suddenly put a waver in his voice. There was always something he could do to get the interest.

"In a film you don't have that luxury. You tell your story. You can't really test it out because the script is not the film. The film you shoot is not the film until it's all put together and the film you've put together is not really the film until an audience responds or doesn't respond.

"Often that response is based on the word of mouth, the advertising, the image of that particular film, whether they are ready for that moment."

You have a reputation for enjoying working with actors. Was it easy with the *Empire* stars?

"Sometimes too easy because they feel they already did it. So you had to find other qualities to explore, ones they didn't have a chance to explore in the first one.

"I had never seen Chewie lose his temper, I had never seen him totally frustrated. How does a Wookiee become frustrated? We found a way.

"We also found that there is a romance going on in the film and I tried to build it up as much as possible, even to showing the other side of it, the antagonisms that develop when a romance is unfulfilled."

But it must have been very difficult to blend actors in with the special effects to make the film a totality?

"It makes it very difficult and the actors would feel it often. There's a fair amount of flexibility in how an actor performs, even what he says. It's all in the interpretation of the written word. But there's no flexibility in the special effects.

"The camera has to be thirteen inches off the ground. It has to be pointed at a certain angle. It has to be a certain lens. You're absolutely locked in and usually the camera can't move. It's all been designed months before."

So looking back on the experience how do you feel about it now?

"As if I never made the film. That's the first thing that comes to mind. It's like a story I read about. I mean the work was horrendously difficult. I worked six and seven day weeks for many, many months. I look back and it's like a good dream and a bad dream. A good dream because I worked with interesting people and it was nice being in London. A bad dream because of the frustrations and things not working. Running out of time and having to do things that I ordinarily wouldn't do. But there has to be a limit as to how much a picture costs. If you would spend $100 million you can make a picture look beautiful. You keep shooting over and over. The point is to make it for as little money as you can possibly spend because it's still going to be a great deal of money and it's a gamble."

Finally, *Star Wars* captured a massive audience first time round. Did you stay very much aware of their expectations?

"I felt that the characters were all strong, archetypal characters and they are now part of the cultural mythology, at least with the mass media of our times. Certainly the characters are loved by kids and I kept my eye on the kids all the time. I wanted them to like it, to enjoy it, to understand it."

Kershner explains a shot to See-Threepio, or rather to Anthony Daniels, the actor inside the burnished gold droid exterior.

GEORGE LUCAS - CONCEPT

"I thought I might be a ticket taker at Disneyland, or something."

George Lucas rarely gives interviews, rarely leaves the parts of California where he grew up and which he has now made into his home and creative center, and is always busy.

We met briefly for the first time one afternoon when I was visiting Industrial Light and Magic and we arranged a time and place to meet for this interview.

It was 4pm in the afternoon, the day before Halloween at Lucasfilm's prestigious new red-brick, hi-tech decor production office.

Lucas talks easily and freely about it all. He needs little prompting to talk. Unlike the heads of other corporate enterprises, George Lucas keeps things on a casual, modest level. Everyone calls him by his first name. He dresses the way I expect he's always done (checkered shirts, jeans, sneakers) and appears to have little time for the eccentricities that his new-found wealth could offer.

I began by asking how the idea for *Star Wars* had first developed?

"It's hard to say specifically when the idea came into my mind. I read a lot of space comic books, saw a lot of serials, that sort of thing. I really loved it when I was young. I watched the serials on television every day.

"So when I was in film school I think I thought it would be great to do an old-fashioned adventure story. Then I forgot it and went on. I knew it was a big, expensive movie and I had to get my career in order. Maybe someday I could do something like that."

MACHINERY

"I have a definite fascination with machinery. I've grown to love droids and aliens over the years.

"When I made my first film my position was the traditional one: 'We can't let the machine overrun us.' It's that fear, that basic 1984 perspective. But I couldn't get around the fact that I wasn't completely against it. I created a world of *THX* that I didn't completely hate.

"I love machines. I love gadgets. It's fun to be able to make little gadgets that work. I think part of it with *Star Wars* was that robots had always been bad and I decided to make them good and make them the main characters of the film. When I started it was an outrageous idea. Everybody thought that I was crazy because in the beginning the robots were really much more central characters than they are now.

"All my friends said, 'Oh boy, cold robots. You're never going to get any emotion,' all that kind of thing. So I was eventually intimidated into putting them further into the background, but still making them the central characters.

"Ultimately, in the complete saga, they're really the only characters that follow all the way through because it's really their adventure in the end — though most people don't know that yet. They will find out eventually but it will take

"To be able to make your dreams come true," says George Lucas, creator of the STAR WARS universe, "is a great privilege and the result of a lot of luck."

a number of years before it finally becomes evident that the story is from their point of view.

"I wanted to do something to promote robots because I think that robots can be our friends and we shouldn't be afraid of them."

THE EMPIRE STRIKES BACK

"I tried to make a film that was still as enjoyable and entertaining as the first one was, that could stand on its own two feet and you could watch without knowing that the first one existed.

"The film was designed for kids more than adults but I think it ended up finding a rather universal audience. Literally you don't have to understand a word that's being said to be able to follow the story. Everybody can look at it from a different perspective and, whether you can speak the language or not, you can follow it, enjoy it, and get the entertainment and the emotional value. It's a modern silent-style film.

"So, it has a tendency to drift towards the very action-orientated, fast-paced kind of techniques. In *Empire Strikes Back* we've tried to maintain that but, at the same time, the issues have got infinitely more complicated so that's the difference.

"My favorite moments are always very esoteric. Artoo peeking through a window warms the cockles of my heart. There's a point with Leia and Chewie. Lando's driving and something goes wrong with the ship, and they both turn and look at each other. It's just a very funny little moment for me, when they both turn and look at each other and then they both turn and look at him.

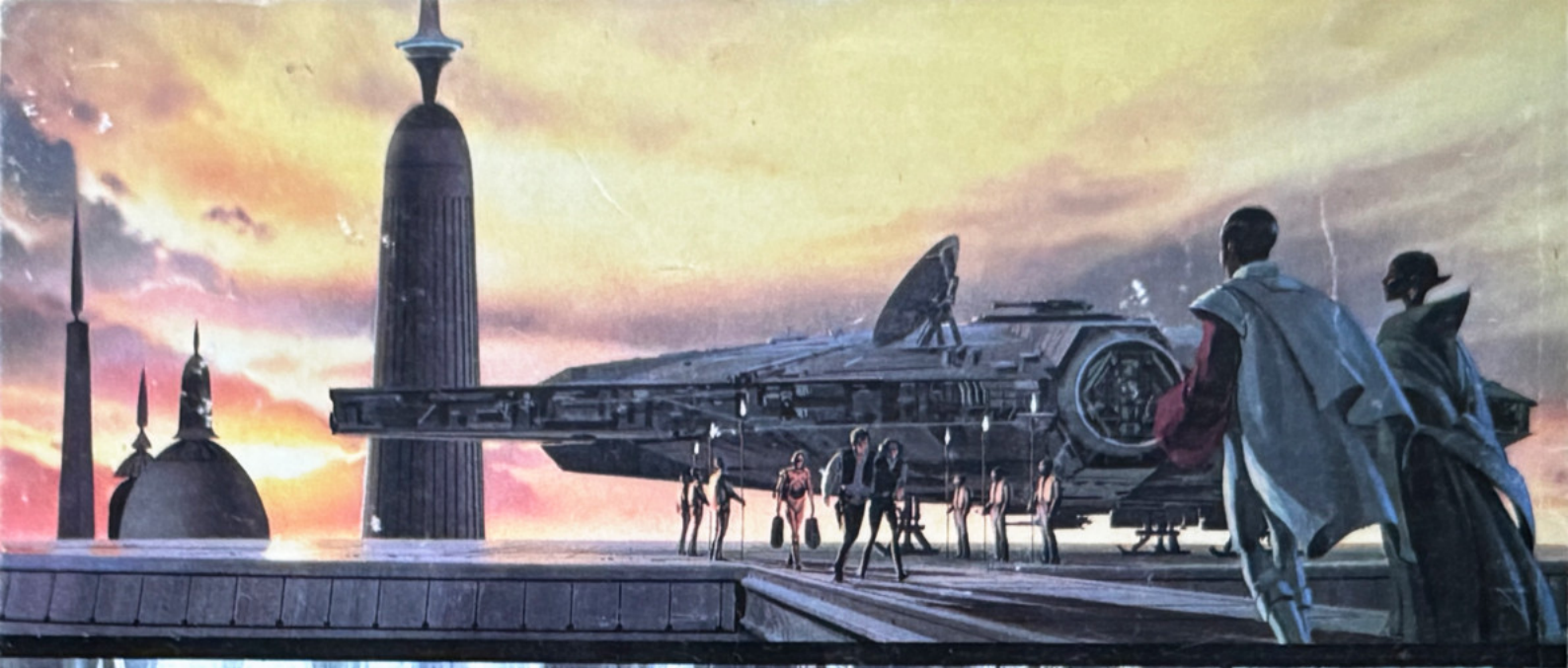
"It's a little moment between woman and Wookiee.

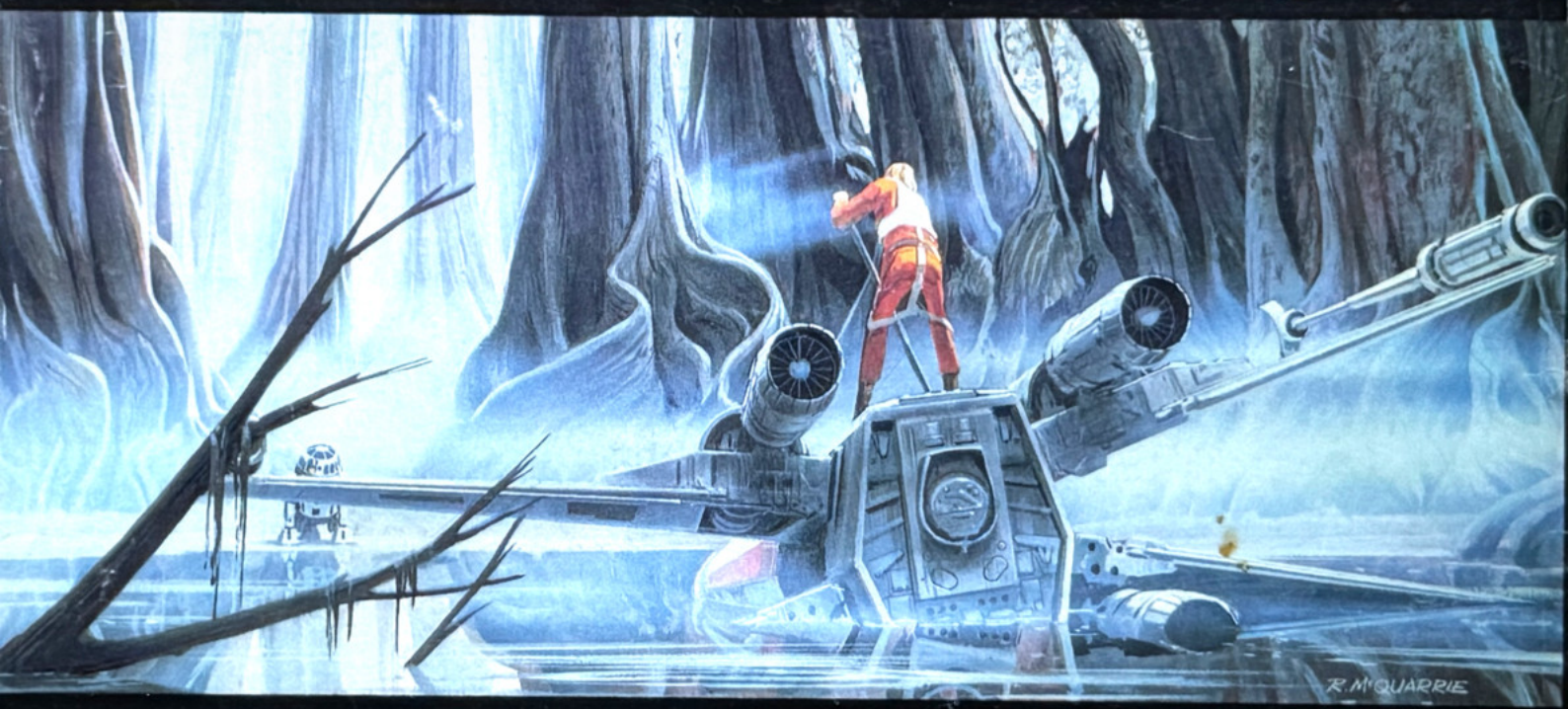
"This film is a huge risk, special effectswise. There are more special effects in this one and every one of them is much harder to do. Some of the things we attempted on a very limited scale last time and now we're doing it on a massive scale. We're doing white objects on white backgrounds, things that were impossible on the first film. We're taking another step out into the unknown and don't know whether we'll really make it or not. I think we will but we're attempting a lot more this time than we did last time.

"It's going to be different and I think some people are going to say: 'I want it to be like the first one.' I couldn't do that. I just can't do the same formula over and over again. It would bore me silly. I think there's so much new stuff in this, so much craziness.

"My criteria is to do what I enjoy. I just enjoy seeing those walkers . . . I don't really care whether anybody else wants to see them or not.

"What can happen is somebody can poke fun at me but everybody in the end is the same — they all like to have a good time. I'm just fortunate that I'm in a good position to be able to have a good time and afford it. It's the whole problem of making movies, it's just such an expensive thing. To be able to make your dreams come true is a great privilege and the result of a lot of luck."





STAR WARS
THE EMPIRE STRIKES BACK

TM & © LUCASFILM LTD (LFL) 1980

THE STAR WARS SAGA CONTINUES